

THE DIAPASON

Official Journal of the National Association of Organists

DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

Eleventh Year—Number Eight.

CHICAGO, JULY 1, 1920.

One Dollar a Year—Ten Cents a Copy

BRINGS OUT BEAUTIES OF GREGORIAN CHANT

GREAT CATHOLIC MEETING

First International Congress Takes
Place at St. Patrick's Cathedral
in New York—Bonnet Pre-
sides at Organ.

Sixteen years have passed since Pope Pius X by special edict commanded a reform in the Liturgical music of the Roman Catholic Church. In the motu proprio of November, 1903, he declared that it was the province of sacred music to enhance the dignity and splendor of the ecclesiastical ceremonies and to do this it must return to the use of the venerable forms established by the councils of the church. The music must be truly sacred and it must be universal. To achieve this end the Gregorian chant was to be used and congregational singing encouraged. Women were excluded from the choirs and boys substituted. The pope commanded the bishops to appoint commissions to direct and further the study of the chant.

These changes, which were declared to be radical at that time, have been developed and enlarged upon and at the first international congress held in America, those present in New York listened to the result of their labors, as directed by Dom Gatard and Dom Mocquereau, the world's greatest authorities on the Gregorian chant. Joseph Bonnet presided at the great organ in St. Patrick's Cathedral and with his finished artistry added dignity to each service.

Tuesday, June 1, at 11 a. m., solemn pontifical mass was celebrated. Three thousand children sang the ordinary of the mass (Miss de Angelis) and students from St. Bernard's Seminary of Rochester did the proper of the mass. Dom Gatard directed the children in the singing of these beautiful Gregorian melodies (from the Angels' Mass) and produced a result of inspired and truly pure sacred beauty. Mr. Bonnet at this service played numbers from Franck, Guilmant and an original composition written on one of the melodies of the mass.

In the afternoon, Dom Mocquereau and Dom Gatard in a lecture gave a brief history of the Gregorian chant since the Restoration and traced the gradual development and the use of these modes. This was followed by a lecture by the Rev. Dr. Edwin Ryan on the "Vestments of the Roman Rite and Their Historical Development." Many beautiful vestments loaned for the occasion were displayed at this time.

In the evening a public discussion on the chant and congregational singing was conducted by Dr. Ryan. Mr. Bonnet spoke of the great beauties of this music. "Gregorian music," Mr. Bonnet said, "has always been the admiration of the greatest masters. Mozart said he would have given up all of his compositions to have been the author of the simple and lovely melody of the preface of the mass." The chant proper, he went on to say, is the only chant really inherited by the Roman church from the ancient fathers and one which she had guarded for centuries in her liturgical codes. Mr. Bonnet paid great tribute to Dom Gatard and Dom Mocquereau, "who have done so much research work and who, although no longer young, did not hesitate to face the long trip to America to encourage this great congress."

Wednesday, June 2, a solemn mass was sung for those who died in the war. The proper of the mass was taken by St. Joseph's Seminary of Dunwoodie and the ordinary of the mass by the congregation made up of seminarians from various schools.

At 3:30 the demonstration of school

(Continued on page 21.)

DR. VICTOR BAIER, WARDEN-ELECT OF A. G. O.



The career of Dr. Victor C. Baier, who was chosen as the new warden of the American Guild of Organists at the annual meeting, has been a unique one in the organ world. Beginning as a choir boy at Trinity Church in 1872, he has served only that one church from then up to the present time. In 1875 and 1876 he was soloist and then, as his voice began to change, he took up the study of organ, piano and theory with Dr. A. H. Messiter, who was then organist and choirmaster of Trinity. From 1884 until 1897 he served as assistant organist and upon the retirement of Dr. Messiter became first organist. Dr. Baier has done considerable concert work during this period and played several recitals abroad,

in Edinburgh and other cities. In 1919 he received the degree of doctor of music from St. Stephen's College, Annadale. The year 1922 will bring his twenty-fifth anniversary as organist at Trinity and his fiftieth of continuous service there. During these years Dr. Baier has conducted many notable musical services and it would be hard to select any particular one for special mention. As some have said, "Trinity may be called the Westminster of America."

Dr. Baier was a founder of the guild and served as general treasurer for six years. He is now busy on many new ideas to make the guild an even greater factor in the organ world than it has been in the past.

JEPSON WINS SONATA PRIZE.

Awarded \$100 Offered by DeLamarter—Decision Unanimous.

Eric DeLamarter announces that the prize of \$100 for the best organ sonata written by an American composer submitted in the contest held in the fall of 1919 has been awarded to Harry Benjamin Jepson of Yale University. The decision of the judges, including Mr. DeLamarter, Clarence Dickinson of New York and Frederick Stock, was unanimous. All manuscripts will be returned.

A. F. McCarrell Taken Ill.

Albert F. McCarrell, for more than thirty years organist and director at

the Second Presbyterian Church of Chicago, was suddenly taken ill early in June while attending a dinner at the church. He was rushed to Wesley Hospital and for a time was in a critical condition, but has gained rapidly and is now well on the way to recovery. Mr. McCarrell was able to leave the hospital for his home in Evanston late in the month. He will probably be compelled to take an extended rest before resuming his work at the organ.

The program and other details of the approaching convention of the National Association of Organists may be found on page 6 of this issue.

CONVENTION OF GUILD PROVES A GREAT FEAST

THREE DAYS WELL FILLED

Remarkable Group of Papers and Recitals at Oberlin—Vote for Joint Session With N. A. O. Next Year in Chicago.

A feast of reason and of organ music which stimulated—and at times nearly overwhelmed—everyone who had the privilege of attending it—such was the third convention of the American Guild of Organists, held June 22, 23 and 24 at Oberlin College, Oberlin, Ohio. The three days were filled to overflowing with the best work of some of the greatest recitalists of the United States and with the best thought of the men who uphold the most valuable traditions of organ music. The rich diet would better have been spread over thirty days than over three, if that had been possible, in order to avoid the indigestion that might follow such a banquet, in which there were full portions and many courses. The attendance was as large as could be expected in view of the fact that organists are busy men and that many are compelled to count the cost too closely before undertaking such a trip as that to a distant convention involves. Before the close 130 had registered at men's hall as having been present.

The weather was most propitious, being fair and cool almost throughout the sessions. The hospitality of Oberlin, with such men in charge as Dr. George W. Andrews, Frederic B. Stiven and other faculty members, was a charming feature. The feeling of fellowship prevailed. And even the rivalry of a circus whose parade, with the callopie bringing up the rear, passed Finney Chapel immediately after Lynnwood Farnam's recital and played an intermezzo to the three recitals of that day, did not seem to strike an inharmonious note.

The beautiful trees, the splendid equipment of buildings and the quiet of the academic town of Oberlin offered an ideal setting for the meeting and there could hardly have been a place more fitted for the contemplation of the best in organ music.

One of the most important factors in the success of the convention was the great four-manual organ in Finney Chapel, on which all the recitals were given. This satisfactory instrument, one of great power and at the same time of the most delicate refinement, was built only a few years ago by Ernest M. Skinner.

By a vote of the convention it was decided to recommend that another convention be held next year, which will be the twenty-fifth anniversary of the A. G. O. It was further decided to ask the N. A. O. to hold its convention together with that of the guild. Another recommendation to the council, which will take final action on the matter, was that this joint convention be held in Chicago. Dean John W. Norton's invitation prevailed over that from Philadelphia and Mr. Norton is already making plans for the occasion.

One of the regrettable developments of the convention was the inability of Charles Heinroth, organist of Carnegie Music Hall at Pittsburgh, to be present and to give his recital. Mr. Heinroth suffered an attack of neuritis a day or two before the convention was opened. He had made a special trip to Oberlin the preceding week to practice for the recital and was seized with the attack after returning to his home.

In the absence of Warden Clifford Demarest, Dr. Victor Baier, the warden-elect, presided at the sessions. Dr. Baier called the opening session to order Tuesday morning after having been introduced by Dr. George W. Andrews, whom one might call

ATTENTION Organ Builders' Association

As already stated in the announcement published in the June issue of The Diapason, and further made known to all members of the association by mail, the annual meeting of the **Organ Builders' Association of America** will take place on July 26 and 27, in New York City, in one of the assembly rooms of the College of the City of New York.

Reservations have been arranged by E. S. Mayland at the Hotel Commodore, and special letters have been mailed to all the members of the association by the hotel management. All who plan to attend should not fail to write to the Hotel Commodore at an early date.

Final details and a copy of the program for the meeting will be mailed to all members.

ADOLPH WANGERIN, Secretary,
112 Burrell Street, Milwaukee, Wis.

the "grand old man" of Oberlin were it not for his still evident youth, despite his long record of achievement in the organ world. Dr. Henry Churchill King, president of Oberlin College, then made an address of welcome to the guild. He traced the history of Oberlin as a musical community and as a center from which has radiated an influence that has made itself felt in all parts of the world. An interesting story told by him was of the first organ in the college, which was built by a genius among the early members of the faculty. The emphasis always laid by the college on the aesthetic in educating its students was noted.

After Dr. King's cordial remarks Dr. Baier read a message from Mr. Demarest in which he voiced regret over his inability to be present. Dr. Baier then made what may be considered his inaugural address as warden. He enunciated the policies he intends to follow and the need for a business policy in all departments of the guild, both at headquarters and in the chapters. He also laid emphasis on the fact that the examinations, which he pronounced the "backbone" of the guild, were not taken by enough persons, and that more members must strive for degrees to uphold the dignity of the organization.

Dr. Baier's speech, which made a fine impression, was as follows:

Naturally you want to know what policies I intend to pursue during my wardenship. Twenty-four years ago the A. G. O. was organized with a definite object in view, to further the cause of church music. The same year the guild was incorporated and recognized by the regents of New York as an academic body with the right to give certificates for associates and fellows. This work has been going on slowly ever since—altogether too slowly. I will admit that in the last few years matters have been improving, thanks to the efficient work of Mr. Hedden, the chairman of examinations. But a great many of us do not realize the importance of these examinations—that they are the backbone of the guild and uphold the dignity of the organization. That motive has been lacking. I am sorry to say, with some of us, and in order to keep up and further the dignity of the guild we must instill business methods into the chapters and the guild at large. Several chapters have disbanded for this very reason. In electing your officers see that the secretary and treasurer have some business ability, especially the treasurer. My dealings have been largely with treasurers, so I know what I am talking about.

Referring once more to the examinations, I want to say that the clergy and laity must be given to understand that a member of the guild holding a certificate stands for something—that it is not a mere "scrap of paper"—that it stands for merit, ability and efficiency.

The test is a strenuous one and means hard work and study. It is on the same lines as the B. C. O. of London, and it is one of my ambitions to have the A. G. O. recognize our certificate the same as we honor theirs.

We all know that our profession is the poorest paid of them all, and yet it takes just as much time and money to learn that profession thoroughly as it does that of a physician, lawyer or clergyman. But we are not recognized. Why? Because we do not fraternize or stand upon our dignity, rights and merits.

So I trust and hope that this, our third convention, will bear fruit in this direction, and that there may be discussions on the points I have mentioned, so that we may ultimately gain our end.

I will say in conclusion that it is my intention to visit, as far as it is possible for me to do so, the different chapters during my term of office to discuss with them the various problems that may come up from time to time. I hope that you will all have a most enjoyable time and will go away greatly benefited by what has been discussed and enjoyed.

Professor Edward Dickinson of Oberlin College was the speaker of the morning and read one of the most interesting and instructive papers that ever has been presented at an organists' convention. His subject was "The Organist and Choirmaster in Religious Service." He dwelt upon the important fact, so often lost to sight in churches, that the music is a part of the ministry of the church, that the individual must be forgotten, and that many words of Scripture are brought home to the worshiper more forcefully when set to devotional music than if merely read. As an instance of this last he cited the musical setting of "O Rest in the Lord" by Mendelssohn. In another column of this issue will be found a generous abstract of Dr. Dickinson's valuable paper.

Tuesday afternoon opened with the paper of Ernest M. Skinner of Bos-

PROGRAMS OF RECITALS AT GUILD CONVENTION

Eric De Lamarter, Chicago—"Le Bonheur," Herbert E. Hyde; Choral Prelude (on a melodic fragment from a motet by Palestrina); Leo Sowerby; Choral Prelude, "O Spotless Lamb," Bach; Sonata No. 1 (Allegro and Andante), George W. Andrews; Intermezzo, Eric De Lamarter; "Poeme Teheque," Joseph Bonnet.

Charles M. Courboin, Philadelphia—Concert Overture, Rollo F. Maitland; "Abendlied," Robert Schumann; "Echo," Pietro A. Yon; Toccata and Fugue, D minor, Bach; Andante, "Grande Piece Symphonique," Cesar Franck; "Piece Heroique," Cesar Franck; "The Bells of St. Anne de Beaupre," Alexander Russell; "L'Organo Primitivo," Pietro A. Yon; "Grand Choeur Dialogue," Eugene Gigout.

Lynnwood Farnam, New York—Intermezzo from First Symphony, Charles Marie Widor; Introduction, Passacaglia and Fugue (E flat minor), Healy Willan; Choral Improvisation in E flat ("Adorn Thyself, Dear Soul"), Sigfrid Karg-Elert; Vivace from Sixth Trio-Sonata (G major), Bach; "L'Organo Primitivo," Pietro A. Yon; Pastorale (F major), Roger-Ducasse; Poco Adagio (E flat) (No. 3 of "Sept Improvisations," Op. 150), Camille Saint-Saens; Toccata (G major), H. B. Jepson; Scherzo (E major), Eugene Russell; "In Summer," Charles A. Stebbins; "Divertissement" (F major), Louis Vierne.

Edwin Arthur Kraft, F. A. G. O., Cleveland—Second Sonata in C minor, Op. 44 (Molto Moderato, Adagio, Passacaglia), Josef Renner; Scherzo, Alfred Hollins; Aria, George W. Andrews; Concert Overture, James H. Rogers; Tone Poem ("By the Waters of Babylon"), R. Spaulding Stoughton; Scherzo, Edwin H. Lemare; "Hymn to the Sun," N. Rimsky-Korsakoff; "Toccata di Concerto," Edwin H. Lemare.

William E. Zeuch, Boston—Prelude and Fugue, A major, Bach; Cantabile, Jenson; Third Symphony (Allegro Maestoso, Cantabile, Intermezzo, Adagio, Finale), Vierne; "Carillon," Sowerby; Choral Improvisation, "Jerusalem, High Tower, Thy Glorious Walls," Karg-Elert; "Soeur Monique," Couperin; Theme, Variations and Finale, Thiele.

Rollo F. Maitland, F. A. G. O., Philadelphia—Sonata No. 2, in C minor (Allegro, Evensong-Adagio Cantabile, Scherzo-allegro con brio, Finale—Introduction and Fugue), Mark Andrews; Impromptu in A flat, Stanley Addicks; Prelude and Fugue in B minor, Bach; Siciliano, Henry S. Fry; Caprice, Ralph Kinder; "Scherzo Symphonique," Russell King Miller; Prelude in F sharp minor, Gregory Kannerstein; "Marche Slav," Transcribed by R. F. Maitland, Peter I. Tchaikowsky.

ton, the noted organ builder and president of the Organ Builders' Association of America, who spoke as the representative of that association. Mr. Skinner's address was filled with good sense and punctuated with the epigrams and the humor with which his remarks usually abound. Mr. Skinner said frankly that it was his desire to please the public rather than the critics, who come tagging along after the show is over. He dwelt principally on the achievements in organ building which have been recorded in America. There were many topics touched in the course of his talk and the address has been reproduced in another column. After Mr. Skinner had finished there was an interesting discussion, the principal participants in which were Dr. John Hyatt Brewer, Rollo F. Maitland and Hope Leroy Baumgartner. Mr. Brewer called attention to how much American organists have to be thankful for to the builders and said that he realized this best when he thought of when he had to play a one-manual organ of four stops and an octave coupler, in drawing which he always nearly dislocated his arm. He advocated greater tact among organists in dealing with their churches and pastors.

At 3:30 the series of convention recitals was opened auspiciously with Eric DeLamarter, organist of the Fourth Presbyterian Church of Chicago and assistant conductor of the Chicago Symphony Orchestra, at the keyboard in Finney Chapel. Mr. DeLamarter played with fine taste, good technique and in a manner to appeal to his audience, which was a large one. He included in his program the works of three Chicago composers. The opening number was Herbert E. Hyde's "Le Bonheur," which went with great spirit and made a decided impression. Then followed Leo Sowerby's new Choral Prelude on a melodic fragment from a motet by Palestrina. Despite its undoubted merit as a modern work, the length of this composition caused the interest in it to lag somewhat. Mr. DeLamarter's own Intermezzo

made a hit and proved a most refreshing piece. Dr. Andrews' sonata also won great applause, which the composer was compelled to acknowledge.

Charles M. Courboin, the Tuesday evening recitalist, was greeted by a large audience, and the enthusiastic applause which his performance evoked made it very evident that he left a deep impression. Mr. Courboin opened his program with Rollo F. Maitland's Concert Overture, a fine piece of work from the pen of the talented and versatile Philadelphia organist, into which Mr. Courboin put his spirit and which he enhanced with his well-known artistry in registration. Some beautiful tone coloring was done in the Schumann "Abendlied." Pietro A. Yon was represented by two delicious bits—his "Echo" and the "Primitive Organ," the latter a piece which is represented on present-day recital programs more than perhaps any other recent composition.

Mr. Courboin plays Cesar Franck with such an appeal that it is not necessary to say that the andante from the "Grande Piece Symphonique" and the "Piece Heroique" made a distinct appeal. The former was easily the finest work of the entire evening. Alexander Russell's "The Bells of St. Anne de Beaupre" is far in advance of most of the other chime pieces which have sprung into existence in response to the demand for such music since chimes have become more common organ equipment.

Wednesday was a great day at the convention. Three recitals, besides papers and discussions that continued until 11 o'clock at night, made all the hours filled, if not surfeited. The day opened with the paper of Warren R. Hedden, F. A. G. O., of New York, chairman of the examination committee, on the tests for the guild degrees. In addition to his set paper, which appears in another column, Mr. Hedden gave interesting illustrations of the workings and aims of the examinations. He went also into the question of some of the requirements which have been called "antique." He said that no one went about talking Latin; yet it is a requirement of a good education. He felt that guild members should get away from the idea that the examinations are a great trial and should be better sports and willing to learn things in connection with their profession aside from mere organ playing.

Sidney C. Durst of Cincinnati opened the general discussion by asking why applicants were not permitted to take the fellowship examination before they have passed that for the associateship. There was considerable discussion on this point after Mr. Hedden had pointed out that the requirement was in the constitution.

(Continued on page 3.)

THE DIAPASON.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under act of March 3, 1879.

Issued monthly. Office of publication, 1507 Kimball Building, Wabash avenue and Jackson boulevard, Chicago.

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CONVENTION OF GUILD PROVES A GREAT FEAST

(Continued from page 2.)

Dr. Brewer told of instances in which candidates who felt themselves superior to the tests had failed utterly. James H. Rogers of Cleveland pleaded for higher requirements for the fellowship. In dealing with Mr. Hedden's statements as to the transposition test he said that while a candidate might pass the examination by transposing with reasonable accuracy, it was a question whether there should be any mark except zero when the nine-measure transposition was not entirely accurate, instancing that if the organist were playing before a congregation and transposed faultlessly until he reached the last two chords, and then the thing "went blooey" the effect would be ruined.

Between recitals in the afternoon a period of forty-five minutes was set aside for discussion of topics introduced by members. Hope L. Baumgartner took advantage of this opportunity to present a paper he had prepared on "Standardization of the Console." Mr. Baumgartner occupied thirty-five minutes setting forth a plan for a standard console which he has carefully worked out and illustrated it by means of the blackboard. One of his proposals is for a double-touch piston system. For example, in organs where appropriate pedal combinations are set with those for the manuals by the manual pistons, it would be possible by light pressure of the piston to bring on only the manual stops, while a harder pressure would bring out also the pedal stops.

The remaining minutes were consumed with the discussion of the next place of meeting. After it had been voted to recommend to the council that conventions be held annually, Dean Norton of the Illinois chapter presented his invitation to come to Chicago and set forth the advantages in the way of organs, hotel accommodations, etc., offered by that city. He was followed by Rollo F. Maitland, who presented an invitation for Philadelphia, announcing that the great Wanamaker store extended its hospitality and the use of the largest organ in the world. It was then decided to ask the N. A. O. to hold its convention jointly with the guild. After some discussion a rising vote resulted in the selection of Chicago. These recommendations are subject to the action of the council and the concurrence of the National Association.

Lynnwood Farnam of New York was the first recitalist of the day. His program had been advanced from Thursday evening to fill the gap left by the illness of Mr. Heinroth. Mr. Farnam's impeccable playing, which has become the marvel of organists throughout the land, was evident in the same degree as at former performances at which the writer has had the privilege of hearing him, and the impression he made on his naturally critical listeners was illustrated by the expression of one admirer after the recital who said that he would give twenty-five years of his life to be able to play as does Farnam. It was a scholarly program which was presented and not one easy of digestion. But it had its light spots for variety, including Stebbins' "In Summer," Yon's "Primitive Organ" and the third of the "Sept Improvisations" of Saint-Saens, in which the beautiful solo stops of the organ were most effective. The intricate Introduction, Passacaglia and Fugue by Healy Willan, the Canadian organist, was played with consummate skill. Mr. Farnam is playing the Roger-Ducas Pastorale in many of his recitals and as a piece of organic workmanship it cannot but appeal to the organist who hears it, especially as presented by this player. From the standpoint of enjoyment we would prefer something a little lighter in summer. The most exquisite work of the morning was in the Karg-Elert improvisation on the chorale "Adorn Thyself, Dear Soul."

Edwin Arthur Kraft, F. A. G. O., of Cleveland gave his recital in the afternoon. Mr. Kraft's real depth stood

out as never before when this writer has heard him in his rendition of the dignified Second Sonata of Joseph Renner. Despite its length it was followed with interest throughout and proved the virtuosity of Mr. Kraft. But Mr. Kraft saw to it that we did not have all roast beef, and the salad and dessert which followed were delicious. There was the dainty Scherzo by Hollins, followed by a most appealing Aria by Dr. George W. Andrews, reminiscent of a folksong, which was beautifully colored by Mr. Kraft. Then came Mr. Rogers' fine Concert Overture. There was an ovation for both Dr. Andrews and Mr. Rogers after these numbers were played. There might well have been another ovation for Mr. Skinner after the next number, for the qualities of his French horn as it appeared in the Stoughton tone poem, "By the Waters of Babylon." There was also especially fine work in two Lemare numbers—Scherzo and the "Toccata di Concerto."

William E. Zeuch of Boston immediately impressed us as the man who continues to grow, and who becomes more broad from year to year as a supplement to his always remarkable brilliancy and good taste. He began with an orthodox, clean and appealing rendition of Bach's Prelude and Fugue in A major. His piece de resistance of the evening was the Third Symphony of Vierne, a colossal job from the technical standpoint, which he played with force and accuracy. The audience showed its approval and admiration in a marked manner after he had played the symphony.

Sowerby's "Carillon," a distinctly modern bit, received a delightful interpretation. The forcefulness of the Karg-Elert improvisation on the chorale "Jerusalem, High Tower," with its overwhelming power, was in strong contrast. The famous Thiele Theme and Variations closed a program that will go into history as another of the excellent convention performances.

Three splendid papers and the final one of the series of noteworthy recitals marked Thursday, the closing day of the meeting. Sandwiched between these events on the program was the last business session. This was marked by the discussion of a number of topics of interest to guild members, and at times there was almost an approach to a little excitement. Even the ghost of the recent venture of the guild into the publishing field had to intrude upon the session, but soon was shooed away by Dr. Brewer, who seemed very eager not to have it launder its robe at a convention. Dr. Baier made a closing speech in which he voiced the opinion of all present when he expressed enthusiasm over the fruits of the convention. He pleaded for an increase in membership to 2,500 in the next year. A hearty vote of thanks was extended to the Northern Ohio chapter and to the faculty of Oberlin College for their splendid hospitality.

The first paper of the day was that of Charles N. Boyd, the prominent Pittsburgh organist and all-around musician, whose subject was the "Literature of Organs and Organ Music." Mr. Boyd's paper was deemed of such value that it was voted to ask that it be published. The paper appears in another page of this issue.

Professor James T. Quarles of Cornell University received a veritable ovation after his paper on the "Organist in the Concert Field." He was heard with the greatest interest.

In the afternoon preceding the recital Frederick Schlieder, F. A. G. O., of New York, president of the National Association of Organists, made a most interesting address and demonstration, in which he used the Finney Chapel organ, on improvisation and his new method of imparting the principles of harmony. Mr. Schlieder gave a similar demonstration at the meeting of the N. A. O. in Pittsburgh last August, and his treatment of the subject aroused the same admiration on this occasion as it did at that time.

Mr. Maitland's recital was listened to with enthusiastic attention to the last note. Mr. Maitland, more than any other recitalist, paid his respects to the American composer. The Mark Andrews Sonata with which his program opened is a fine example of the modern sonata, melodious, fluent and full of interest. Five Philadelphia composers were represented—Henry S. Fry with his delightfully atmospheric "Siciliano," Ralph Kinder with a captivating "Caprice," Russell King Miller with a brilliant "Scherzo Symphonique," Stanley Addicks with a charming "Impromptu," besides the Kannerstein Prelude in F sharp minor, an atmospheric bit of Russian melancholy. There was also a Bach Prelude and Fugue in B minor, played with fine distinction and tonal balance. The program ended with a fine presentation of Tchaikowsky's vigorous "Marche Slav." Mr. Maitland's playing was full of rhythmic vitality and a remarkable sense of tone color. Even at the end of a long session his playing held the attention of the audience and won a deserved outburst of enthusiastic applause.

Resists Robber and Is Shot.

Dean Armstrong, organist of the Central Presbyterian Church and of the American Theater at Terre Haute, Ind., narrowly escaped death a few weeks ago, when he fought a highwayman who had held him up on Sunday night as he was returning from the evening service. The holdup occurred in front of Mr. Armstrong's home. Instead of surrendering his valuables, the organist seized the robber's revolver. A shot was fired and the bullet entered Mr. Armstrong's leg. He was confined to his bed for some time and is still unable to play because of his inability to use the pedals, but was able to attend the Oberlin convention and expects to be at his duties again in a short time.

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Correspondence Solicited.

Edwin Arthur Kraft of Cleveland went to Brookhaven, Miss., to give the inaugural recital June 3 on the organ built by the Reuter Organ Company of Lawrence, Kan., in the First Baptist Church. He found it a very effective organ. On June 2 he played for a wedding in St. Andrew's Episcopal Church, Louisville, Ky.

The Organist in The Concert Field

By JAMES T. QUARLES

[Paper by Cornell University Organist at A. G. O. Convention June 21.]

There is no field of musical activity that offers greater promise for the future than that opening up before the concert organist in America today. Even a most cursory glance at the number of recitals given throughout the country, as revealed in such a paper as *The Diapason*, will convince the most skeptical that the organist is at last coming into his own.

New organs—and good ones—are being built in all the large centers, and in many small ones as well. A new race of organists of extraordinary ability is being developed. Hardly a large concert hall of any pretensions whatever but must have its organ. The symphony orchestras of today regard a large and artistic organ as an indispensable part of their equipment. They have gone even farther than this, and have offered, at rare intervals, it is true, soloists on this instrument on the same basis as they have in the past offered pianists, violinists and singers. This is rather a new departure for most of us will remember how utterly ignored the organist has been in such associations in the past. We hope that the practice will become even more common.

There is also an increasing vogue for the municipal auditorium with public organ recitals by a paid municipal organist at frequent intervals. In many cases such recitals have become self-supporting. It is becoming more and more generally realized that the organ may be made a great educational force in the development of a musical nation. Many colleges and universities maintain recitals for the cultivation of musical taste among their students, and it is a most gratifying feature to see the interest in the better class of music grow under such nourishment. Musical taste is largely a matter of what it is fed upon. Give it cheap, clap-trap sentimentality and it will never want anything better; but such is my conviction. There is also the question of touch. The older generation of organists believed that the organ was capable of but one touch, and that the heavy, sluggish legato that never lifted the hand from the key. With our modern organs there are as many different kinds of touch as there are on the piano, and a few extras thrown in for good measure. The successful organist of the future must master them all. There are two great schools of interpretation. The one is the Liszt type, the other the Brahms type. Of the former Wagner said that his playing was not reproduction but recreation. He interpreted all music in the terms of his own personality. The other type seeks to sink his personality in the music, he presents and faithfully to portray exactly what he conceives the composer to mean. The latter is much more austere and intellectual—the former much more alive and magnetic. From the latter you learn how the former you feel more. Both types have their place, provided both are equally sincere. The organist of the future will develop along both of these lines.

Let us now consider some of the practical questions which the concert organist must answer. What kind of a program shall I offer? Whatever means most to you, provided it is good music. Good music is not necessarily austere and forbidding. The light, sentimental trash which is published in such vast quantities in spite of the great shortage of print paper has only a most ephemeral and fleeting success and wins you no laurels. The true opinion of your recital in the public mind is largely molded by the musical people of the community. The opinions of others are largely echoes of what they hear these say. I know of one virtuoso, a most excellent organist, and national figure, who was never asked to return for a second engagement because he played nothing worth while in what he believed to be a backwoods district of upper Michigan. You never can tell. Transcriptions or not? Yes, if the result is musical. However, be sure to judge the result by a severe standard. I remember a most humorous anecdote regarding the great Guilman and his dislike of transcriptions. This was told me by a certain well-known organist, now dead, who had been a student with this master. He had brought a transcription from Wagner to the great Frenchman and wanted to study it. Guilman demurred and caustically condemned all transcriptions. The American said nothing, but returned the next lesson with Guilman's own transcription of Saint-Saens' virile "Marche Heroique," much to the embarrassment and discomfiture of the master. This illustrates an extreme view, that all transcriptions are to be condemned. Bach made transcriptions, but all were musical. The "Marche Heroique" mentioned above is a masterly organ transcription, and in my opinion sounds fully as well on organ as in the orchestra. "Finlandia" on a modern organ, with the modern brass, is also tremendously effective. Certain Wagner excerpts are most excellent, such as "Siegfried's Death," the "Vorspiel" to "Parsifal," the "Good Friday Spell," Archer Gibson's transcription of the "Liebestod" from "Tristan," and many others. Certain others are always a great trial to me, such as the "Magic Fire" from the "Walküre," or the "Ride of the Valkyries" from the same opera. I know that I am treading on dangerous ground and that many will not agree with me, but, nevertheless, this is my own personal opinion. I have heard the "Ride of the Valkyries" played many times by some of the

trina. The age of the Reformation with its stress upon personal devotion produced its Bach. The age of great monarchs, great courts, beautiful furniture and elegant clothes produced its Haydn and Mozart. The age of individualism following in the wake of the two great revolutions produced its Beethoven, Schumann and Wagner. Our modern, restless age with its great unsolved problems of man's relationship to man has its Tchaikowsky, Debussy, Stravinsky and others. The organ has been continually in its religious period. We believe it is to be emancipated and will, perhaps, leap at once into the turmoil of modern life and become one of its greatest interpreters.

The organist of the future, then, has a great responsibility as well as a great opportunity. It is his to make or mar these great possibilities. If he approaches his job with the spirit of a great interpretative artist, all will be well. If he descends to the cheap and meretricious and endeavors to exploit his technical attainments for their own sake, we shall have an age of bravura organists, just as we had an age of bravura pianists—valuable, perhaps, in solving technical principles and in increasing the resources of organ composition for the future, but hardly really musical in the last analysis.

Organ technique has been so very limited in the past that there is grave danger that the concert organist of the future will go to this extreme. It will only delay the organ's rightful place in the musical scheme of things. True, the organist must have technique and lots of it. One of his great weaknesses in the past has been his failure in this regard, as compared to artists on the piano, the violin and other such instruments. I wish to emphasize this fact. As a teacher I have had so many students undertake to learn the organ who have never built an adequate piano technique that I wish to warn all such that they can never become satisfactory concert organists without a supreme technique, and I do not believe it is possible to build a supreme finger technique on the organ alone. This must be done at the piano. I may be wrong, but such is my conviction. There is also the question of touch. The older generation of organists believed that the organ was capable of but one touch, and that the heavy, sluggish legato that never lifted the hand from the key. With our modern organs there are as many different kinds of touch as there are on the piano, and a few extras thrown in for good measure. The successful organist of the future must master them all.

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most famous organists in America, and never yet did the result seem musical to me. I cannot help comparing the result with the stupendous effect produced by this colossal tone poem when played by a good orchestra, and as Pat puts it, such comparisons are "odorous." The organ is not an orchestra and never will be. It has many things it can do supremely well, so why try to make it dance in uncongenial harness? I believe, also, that transcriptions are much more necessary in the small center which has no symphony orchestra to stimulate its musical life than they are in the large city where symphony concerts are of weekly occurrence.

Is memorizing necessary? Not in my opinion. If it enables the artist to play with greater abandon and to express his own personality with greater freedom, it is certainly desirable. It is a question each artist must decide for himself. Guilman always used his notes; so does Widor. There is, on the other hand, quite a school of younger organists who are successful in memorizing their entire programs. If a man is concentrating and playing but one or two programs throughout an entire season, it is not a difficult feat and, I believe, in such circumstances is a wise procedure. When, however, a man is giving several recitals each week, of an educational character, it seems to me that no attempt to memorize exclusively is to limit his repertoire needlessly.

Is the free recital wise? Inasmuch as we are not discussing the church organist we shall not touch on the church recital. I do believe, however, that the organist has stood in his own light in the past when he has given recital after recital for which he received no remuneration. On the other hand, I believe it is a good thing for the musical culture of the community to have frequent opportunities to hear good music at a nominal charge, or even free, provided the organist is properly compensated for his efforts. In many places the organist is employed specifically for this purpose, and I believe he is doing a great work in preparing a fertile field for the visiting artist. Certainly Professor Baldwin's recitals at City College and Mr. Heinrich's recitals at Carnegie Hall, Pittsburgh, are conspicuous examples of the educational recital in its best estate.

I wish to emphasize one fact with all the emphasis of which I am capable. And that is, that culture is a necessity to the great artist. He must know something besides music. The idealism of man, his hopes and aspirations, have ever been expressed in terms of art, and the artist deals with the things of the spirit. There is no knowledge of poetry and drama, of painting and architecture, or philosophy and psychology, of history and literature, but we give a man a more profound insight and understand-

ing of humanity and make him a greater interpretative artist. It was this which made Schumann and Liszt and Mendelssohn and Wagner tower above their predecessors in the humanness of their message. There is hardly a great conductor or a great pianist or a great violinist in the world today but is a man of great culture. The great Joachim insisted that his pupils should read poetry.

I should like, indeed, to see this guild require some educational prerequisites other than music for its degrees. It would greatly strengthen the guild and its members in the eyes of educated people everywhere. The doctor or the lawyer must have educational qualifications for his degree, and I see no reason why an academic body, such as this guild is primarily, according to its charter, should confer degrees without some educational and cultural prerequisites other than music.

In summary, then, there never was a time when the prospects of the organist in the concert field seemed more bright. There never was a time when recitals were more in demand. There never was a time when the recitalist met with better organs, and there never was a time when we had better organists to play them. The interest in organ music is steadily increasing; the churches are purchasing better organs, concert halls and municipal auditoriums all have their large organs, many with organists of distinction to play them at regular intervals; many public schools and universities maintain series of educational recitals, of great importance to the community in which they are located. The "movies" are doing their share in giving to many their first inkling of the organ's capabilities.

It therefore behooves the concert organist to realize his possibilities and meet this great situation which confronts him with a sincere artistry, free from all sham and pretense. It behooves him to cultivate himself from every standpoint, that musical people and people of culture generally may learn to realize that the organ virtuoso has arrived and that he may be received on an equal footing with great artists in other fields. A great French virtuoso appeared in New York a few years ago and the critics almost universally rubbed their eyes with amazement that such real artistic results could be obtained from the organ. Many of them recounted the dull, rhythmless, stodgy playing they had grown to expect from the organ, and expressed surprise at the new departure. I tell you it has not all been the fault of the instrument that the musical public has failed to recognize the organ virtuoso as on a par with other artists. I believe this situation is righting itself. It will continue to do so only in so far as the organ artist really has a message for his generation and becomes a true interpreter of the human soul.

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National Association of Organists Section

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NATIONAL ASSOCIATION OF ORGANISTS.

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Treasurer and Associate Editor—Albert Reeves Norton, 565 Forty-seventh Street, Brooklyn, N. Y.
Secretary—Walter N. Waters, 24 West Sixtieth Street, New York City.

The National Association of Organists extends to you a hearty invitation to attend the annual convention in New York City, July 27, 28, 29 and 30. The convention program, as outlined in these columns and interesting as it appears, tells you only half of the good time you will have if you come. Good fellowship, which is always present at these conventions, is something which cannot be properly expressed on a printed page; hence you must come, see and experience it for yourself. You will receive a cordial welcome.

May we urge you to reply promptly on a post-card as to your intention with regard to attendance at the convention and, further than that, do not hesitate to advise the committee if it can serve you in any capacity in advance of your coming.

Summer time; vacation time; convention time!

President's Letter.

Fellow Members: The annual convention of the N. A. O. will be held at the College of the City of New York, July 27 to 30, inclusive. This is a call to make your arrangements now. The convention committee is leaving nothing undone to make this gathering of organists a memorable one.

Conventions such as have marked the progress and activity of the N. A. O. are the planting times for organists. The seed sown at all former conventions has borne much fruit. The value of our conventions is inestimable. Music needs our serious attention at this time. Are we as musicians living up to our mission in guarding the sacred in music, or in sensing the higher privileges of mastership?

The world war revealed the grossness of the material in the pursuits of life, while it presented beauty in the birth and expression of extraordinary ideals, for the realization of which the world has so long and so silently striven. In music, no less than in the affairs of man, we feel an urge to elevate our expression above the physical plane, to realize that our expression of music is as imperfect and undeveloped today as is the expression of the inner man.

At conventions we meet upon high ground. To unify our efforts, to broaden our viewpoint, to recognize a deeper significance in musical activity, to sense a diviner purpose in musical expression, to cultivate the desire for mastership and so become instruments in the hands of destiny—these prompt us to meet, to collect and to express a larger idea.

Not one member should be missing. Every one of us possesses the capacity for great things. Find this out at the convention. Remember, we give in order to have, we seek in order to find, we express only that which is our own. The program this year is of unusual interest. Subjects dealing with higher musical problems in connection with the activity of the organist have been assigned to men of thought and experience.

The association is strong. During the past year notable musical events have occurred in many states. Increase in membership has been most gratifying. Good fellowship, one of our richest possessions, is as lofty and contagious as ever.

Make it a point to arrive on Monday, July 26, in order to assemble at the Hotel McAlpin, Broadway and

Program of Convention

MONDAY EVENING, JULY 26.
8:30—Get-Together at Hotel McAlpin.

TUESDAY, JULY 27.
9 a. m.—Registration.
10:15—Address of welcome by Dr. Paul Klapper, Professor of Education. Address by President Schlieder.
11-12:30—Conference, with paper by Mrs. Bruce S. Keator, president State Council of New Jersey, on "The Organist's Duty to Himself and to His Community."

2-4 p. m.—Joint conference with Organ Builders' Association of America.

4:30—Recital by Professor Samuel A. Baldwin.

8—Recital (Stadium Concert).

WEDNESDAY, JULY 28.

9:30-10 a. m.—Executive committee meeting.

10-11—Business meeting.

11-12:30—Conference, with paper by Nicola A. Montani on "Church Music and Secular Influences."

2-3:30 p. m.—Conference, with paper by James C. Warhurst on "Minister, Organist and Choir."

4—Recital.

8—Recital.

THURSDAY, JULY 29.

10-11:30 a. m.—Picture Music Demonstration at Capitol Theater.

12—Luncheon at Hotel McAlpin.

2:30 p. m.—Special Performance. Allegro from Widor's Fifth Symphony, Organ and Orchestra, Rivoli Theater, Firmin Swinnen, organist.

4:30—Illustrated lecture by Clarence Dickinson, "The History of the Organ and Its Development."

8—Recital by Miss Alice R. Deal.

FRIDAY, JULY 30.

9:30-11 a. m.—Conference, with paper by Ernest M. Skinner.

11-12:30—Business meeting.

2-3:30 p. m.—Round Table conference, Chester H. Beebe in charge.

4—Recital by Frederic B. Stiven.

8—Recital by H. Chandler Goldthwaite.

Thirty-fourth street (our headquarters), in the evening for an informal get-together. It is very desirable to be present at the first session on Tuesday morning, as the best conferences are bound to occur at the start. To gain the full benefit of the convention, come before it starts, and remain until it closes.

Write to Albert Reeves Norton that you are coming.

FREDERICK SCHLIEDER.

Convention Recitalists.

Most of the New York and Philadelphia recitalists who are to play at the convention are well known to our members and the simple issuance of their program is sufficient to arouse a lively interest among lovers of organ music; however, some who are to play come from a greater distance and have not been heard by so many of our eastern people.

H. Chandler Goldthwaite, who is to play Friday evening at the convention, is organist at the Hennepin Avenue Methodist Church, Minneapolis.

Miss Alice R. Deal of Chicago, who is to give the Thursday evening recital, is at present organist and director of music at the First Presbyterian Church of Austin, Chicago.

The recitalist for Friday afternoon will be Frederic B. Stiven, who has been for some years one of the professors of organ at the Oberlin Conservatory of Music. Mr. Stiven studied in Europe with Widor and Guilmant, having taken the last lesson Guilmant ever gave; and has given many recitals in the middle west and at the University of Toronto. Mr. Stiven is at present holding the position of organist and director of music at Calvary Presbyterian Church, Cleveland.

THE CONVENTION RECITALS

SAMUEL A. BALDWIN.

Prelude in E flat, J. S. Bach.
Chorale Preludes, Johannes Brahms.
(a) My Inmost Heart Both Years" (No. 10).
(b) "A Rose Breaks into Bloom" (No. 8).
(c) Adagio (Sixth Symphony), Charles Marie Widor.
(d) Toccata (Fifth Symphony), Widor.
Prelude to "Parsifal," Richard Wagner.
(a) Improvisation, Arthur Foote.
(b) Finale (Suite in D. Op. 54), Foote.
"Hymn Mystica," Op. 132, No. 4, M. Enrico Bossi.
Theme and Finale in A flat, Ludwig Thiele.

The programs for the two recitals on Wednesday, July 28, at 4 and 8 p. m., will consist of compositions by members of the American Organ Players' Club of Philadelphia, which is this year celebrating its thirtieth anniversary. The program is subject to change, and the order of appearance has not been finally arranged. Most of the numbers will be played by the composers. The programs will include:

Piano, Organ and Strings—Variations, "Ariel," Frederick Schlieder. Composer at piano. Henry S. Fry at the organ.
Organ and Piano—"Concerto Gregoriano," Pietro A. Yon. S. Wesley Sears at the organ. Uelma Clarke Smith at the piano.
Festival Prelude, Fred S. Smith. Composer at the organ.
Toccata ("Restlessness"), Frederick E. Starke.
Caprice, from Symphony No. 1, Starke. Composer at the organ.
Concert Overture, Rollo F. Maitland. Composer at the organ.
Scherzo, David D. Wood. Rollo F. Maitland at the organ.
Concert Toccata, Stanley T. Reiff. S. Wesley Sears at the organ.
"Prayer to St. Clement," S. Wesley Sears. Composer at the organ.
Caprice, Frances McCallin. Miss Rena Gill at the organ.
Siciliano, Henry S. Fry.
Two Chorale Preludes, "Ruhet wohl, ihr Todtenbeine, al! Gott des Himmels und der Erden," Fry. Composer at the organ.

MISS ALICE R. DEAL.

Fantasia and Fugue in G minor, Bach.
(a) Allegretto, Volkmann.
(b) Andantino, Franck.
(c) Finale, Opus 22, Plutti.
(d) Humoresque, "L'Organo Primitivo," Yon.
(e) Finale in A flat, Thiele.
(a) Gavotte, Martini.
(b) "Chant du Soir," Bossi.
(c) Funeral March and Seraphic Chant, Guilmant.
(d) "Hail Columbia," Buck.

FREDERIC B. STIVEN.

Prelude and Fugue in D major, Johann Sebastian Bach.
Chorale No. 3, in A minor, Cesar Franck.
Summer Sketches, Op. 73, Edwin H. Lemare.

"Dawn."
"The morning steals upon the night,
Melting the darkness."—Shakespeare.
"The Bee."
"There has been heard a distant humming noise,
Like bees disturbed, and arming in their hives."—Dryden.
"The plain song cuckoo gray,
Whose notes full many a man doth mark,
And dares not answer nay."—Shakespeare.
"Twilight."
"The face of brightest heav'n had chang'd
To grateful twilight."—Milton.
"Evening."
"The timely dew of sleep,
Now falling with soft slumbrous weight, inclines
Our eyelids."—Milton.
Scherzo in E flat, Gaston Dethier.
"Lac Vert," from "Tableaux de Voyage," Vincent D'Indy.
"Con Grazia," George W. Andrews.
Allegro con fuoco, from Sixth Sonata, Alexandre Guilmant.

H. CHANDLER GOLDTHWAITE.

Allegro (Concerto No. 6), Handel.
Adagio (Sonata No. 3), Bach.
Scherzo (Symphony No. 4), Widor.
Chorale Prelude, Karg-Elert.
Chorale, Fugue and Variation on a Christmas Carol, Pachelbel.
"Chant du Mal," Joseph Jongen.
"Piece Heroique," Cesar Franck.
Chorale ("Symphony Romane"), Widor.
Toccata in D minor (dedicated to Lynnwood Farnam), H. Chandler Goldthwaite.

Reginald L. McAll, organist of the Church of the Covenant, New York, recently spent two days at Johns Hopkins University in Baltimore, where he attended the twentieth annual reunion of his class.

NEW JERSEY RALLY DAY.

Would that all our states where are to be found N. A. O. members (and that includes nearly if not quite all of the forty-eight) might emulate the example of New Jersey; that there might be such thorough organization and such a multitude of workers, that the pent-up enthusiasm existing at the close of the year's work must have an outlet in the form of a one-day convention.

New Jersey's fourth annual rally day, held in New Brunswick on May 29, was, as its predecessors have been, a day looked forward to by many, and one not soon to be forgotten by those present. Perfect weather prevailed, and as the program of the day was to take place in beautiful Kirkpatrick Chapel of Rutgers College, it remained only for audiences, recitalists and lecturers to gather in order that the enjoyment of the day might be complete.

At 10:45 the business meeting was called to order by the state president, Mrs. Bruce S. Keator of Asbury Park. Reports were read by the officers and chapter presidents. Mrs. Keator's report, which briefly reviewed the year's work, mentioned the fact that six New Jersey members, including Clifford Demarest (sent as a special delegate), attended the Pittsburgh convention in August. Attention was called to the formation of two new chapters—the Central New Jersey, taking in the Trenton district, with Norman Landis as president, and the new Elizabeth chapter, the meeting for the organization of which was called by Miss Jane Whittemore of Elizabeth. Mark Andrews was unanimously elected a special New Jersey delegate to the national convention, meeting in New York in July, and it was decided that New Jersey should have a special room at the headquarters hotel, where those present will register and receive badges, and where they may obtain information regarding the convention. It was announced that forty-seven new members had been added to the N. A. O. membership in New Jersey alone since last May.

At the 11:30 session papers were read by Lewis Odell and George Fischer, their subjects being "Advances in American Organ Construction and in American Organ Composition and Publications." Discussion following was led by National President Frederick Schlieder of New York.

Luncheon was served at 1 o'clock, and Mark Andrews officiated as toastmaster. Letters and greetings were read from a number unable to be present. Toasts were responded to as follows: "The N. A. O. and Our National President," Paul Ambrose; "Our Guests," Frederick Schlieder; "Our Toastmaster," H. D. McKinney; "The Diapason," Clifford Demarest; "New Jersey," Henry S. Fry; "My Experiences in France as a 'Y' Worker," Miss Helen Besler.

After the toasts, all participated in learning the New Jersey state song, conducted by Paul Ambrose, who wrote the music for the song. The words were written by Miss Helen Besler.

At 3:15 came one of the chief features of the day—an organ recital by T. Tertius Noble, organist and choir-master of St. Thomas' Church, New York City. Mr. Noble played splendidly, although some wished that he had included more bright numbers on his program. He was assisted by Miss Elizabeth Spencer, soprano, accompanied on the piano by Mark Andrews.

Much of the credit for the success of the day is due to Mrs. Keator and to Howard D. McKinney and his committee of New Brunswick.

The rally day sessions were largely attended, many new Brunswick people being present. Those from out-of-town included the following from New Jersey cities: Dr. and Mrs. Keator, Asbury Park; Mrs. Kate Eliza

National Association of Organists Section

beth Fox, Morristown; Miss Jane Whittemore, Elizabeth; Paul Ambrose, Trenton; Mark Andrews, Montclair; Clifford Demarest, Tenafly; Norman Landis, Flemington; Arthur L. Tittsworth, Plainfield; Frederick Egner, Orange; Miss Marie Williams, Frenchtown. Philadelphia was represented by Mr. and Mrs. Rollo F. Maitland and Henry S. Fry. From New York City there were Frederick Schlieder, Miles Martin, Mr. and Mrs. Herbert S. Sammond, Mrs. Walter N. Waters, Edward K. Macrum, Albert Reeves Norton, John Doane, T. Tertius Noble and Louis R. Dressler.

Special Convention Feature.

The Allegro Vivace from Widor's Fifth Symphony, arranged for organ and orchestra by Frank Stewart Adams, will be performed especially for the convention on Thursday, July 29, at 2:30 by Professor Firmin Swinnen—who wrote the pedal cadenza—and the Rivoli orchestra of fifty men. The musicians who heard this number in May were enthusiastic about Professor Swinnen's remarkable technique and virtuosity, and the orchestration, which added considerable color and made the climaxes decidedly sonorous. This achievement was due to the laudable desire of Dr. Riesenfeld to display the resources of the organ, both as a solo instrument and with the orchestra. Ordinarily the organ solo comes in "matins," when there are few in the house, or at the end of the show, when there is much noise. It was therefore a gain in publicity for the organ when it was used neither for postlude, nor prelude, nor offertory, but as a kind of "introit" or festival anthem. This number is a striking example of the work our large theaters are doing.

Executive Committee Meeting.

The monthly meeting of the executive committee was held at 1 West Forty-eighth street, New York, June 24. Those present were President Frederick Schlieder, Treasurer A. R. Norton, R. L. McAll, E. K. Macrum, John Doane, A. C. Weston and W. N. Waters. The minutes of the last meeting were read and approved. A discussion of convention plans followed, in the course of which it was announced that a stadium concert had been added to the convention program. The Hotel McAlpin was designated as the down-town convention headquarters. The treasurer's report, showing a balance on hand of \$127.10, was read and approved.

WALTER N. WATERS,
Secretary.

New Members.

The following new members have been added since the last issue:

KENTUCKY.
Henry U. Goodwin, Louisville.
NEW JERSEY.
Cris H. Edgerton, Roselle Park.
Henry N. Gallaudet, Elizabeth.
Miss A. Hooker, Elizabeth.
Mark Howard, Linden.
Leon Robinson, Elizabeth.
Thomas Wilson, Elizabeth.
NEW YORK.
John Priest, New York City.
Oscar E. Schminke, New York City.
George W. Westerfield, New York City.
PENNSYLVANIA.
Miss Marie E. Hickey, McKees Rocks.

Pleasant Surprise.

A meeting of the executive committee of the N. A. O. which had not been regularly scheduled but which, nevertheless, was productive of a good social time was held amid the most delightful circumstances Wednesday evening, May 26, at the home of Dr. and Mrs. J. Christopher Marks, New York City. The occasion was a conspiracy between Mrs. Marks and the members of the committee, the result of the conspiracy being a complete surprise to the doctor. The "business" of the evening consisted of talking over old times and present times, this leading naturally to a discussion of the coming July convention and of the summer vacations to follow. Late in the evening an appetizing supper was provided by Mrs. Marks.

Those who enjoyed the hospitality of the host and hostess were Frederick Schlieder, Richard Keys Biggs, Alfred R. Boyce, John Doane, Mrs.

Kate Elizabeth Fox, Frank S. Adams, Reginald L. McAll, Albert Reeves Norton, Herbert S. Sammond and Walter N. Waters.

A set of variations for piano, organ and string quartet, entitled "Ariel," by Frederick Schlieder, was written for and performed at a concert marking the celebration of Syracuse University's golden jubilee, June 10 to 14, with Mr. Schlieder at the piano and Harry Vibbard at the organ. The program of this concert, a notable affair, was made up entirely of original compositions of the older graduates of the college of fine arts, including two works written by two of the leading professors, Dr. William Berwald and Dr. Adolph Fry.

Under the direction of Bauman Lowe, an excellent performance of Mendelssohn's "Elijah" was given on May 11 in St. John's Episcopal Church, Elizabeth, N. J. Mr. Lowe, in addition to being choir-master of St. John's Church, is organist and choirmaster of St. Bartholomew's Episcopal Church, Brooklyn, and assistant conductor to Walter Damrosch of the Oratorio Society of New York. It was the New Jersey branch of that society, trained by Mr. Lowe for the recent festival, which gave the oratorio in Elizabeth, and his chorus of 150 voices was assisted by an orchestra of fifty.

On Friday evening, May 28, there was a choral concert in the high school auditorium of Roselle Park, N. J. The chorus was directed by Cris H. Edgerton of Roselle Park, with Miss Jane Whittemore of Elizabeth at the piano. The program was a miscellaneous one, consisting of oratorio and operatic selections as well as simpler songs and ballads.

After serving ten years as organist and nine years also as choir director of St. Paul's Episcopal Church, Newburgh, N. Y., Miss Carrie C. Hopper has resigned to become organist at the First Methodist Episcopal Church of Beacon-on-the-Hudson, N. Y. In addition to a large chorus of adults Miss Hopper will direct a children's choir which she has formed since taking the new position.

Miss Lilian Carpenter, organist of the Greene Avenue Presbyterian Church, Brooklyn, who has been for a considerable time also a resident of Brooklyn, has moved to New York City and has a studio at her home. At a recital given by the Stuyvesant Heights School of Music, Brooklyn, Miss Carpenter was the assisting artist and played the following organ numbers: Prelude, Dethier; Romance, Rheinberger; Allegro Vivace, Vierne; "Marche Religieuse," Guilmant.

A piano recital of unusual merit was given on Wednesday evening, June 2, at Chester H. Beebe's Piano School, New York, by Mrs. Irma Horst-Correll. Mrs. Correll has been for a number of years a pupil of Mr. Beebe, who is organist of James M. E. Church, Brooklyn. The program included the Chopin Sonata, Op. 58; numbers by Homer Bartlett and Liszt and an Etude composed by Mr. Beebe.

Mrs. Trygve Lied, who formerly lived at Morris Plains, N. J., is now a resident of Upper Montclair.

GIVES MUNICIPAL RECITALS.

C. F. Hansen Plays for Shoppers and Clerks at Indianapolis.

A series of noonday recitals under the auspices of the municipal authorities has been given at Indianapolis by Charles F. Hansen, the blind organist who presides over the organ of the Second Presbyterian Church. The recitals have been played at Christ Episcopal Church, near the downtown district, and have been well attended, especially by shoppers and clerks from the large stores. The audiences grew with each recital and finally reached 550. In June the recitals were given on Friday noon. All of them were played by Mr. Hansen except one, which was played by Miss Jeanette Vaughan, his pupil and reader. As examples of the programs those of June 4 and 18 may be given. They were as follows:

June 4—Triumphal March in E flat, Guilmant; "Ave Maria," Cherubini; "Sunday Morning on Gion," Bendel; Nocturne, "Midsummer Night's Dream," Mendelssohn; Bridal March, from "Rebekah," Barnby; "June," Tschaikowsky; "Under the Arbor," Thome; Storm Fantasia, Lemmens.
June 18—Overture to "William Tell," Rossini; Song Without Words in G major, Mendelssohn; Andante from Symphony No. 5, Beethoven; "Chanson Triste," Tschaikowsky; Allegretto in B minor, Guilmant; Processional March in A major, Guilmant; Waltz Movement from "Sylvia," Delibes; Prelude to "Lohengrin," Wagner; "The Church at Last" (Tone Poem), Charles F. Hansen.

JUBILEE CONCERT SUCCESS.

Event at Cathedral in Chicago Credit to Yon and Father Bourget.

The diamond jubilee of the Archdiocese of Chicago of the Catholic Church and the silver jubilee of the priesthood of Archbishop George W. Mundelein was a pronounced success musically as well as in other respects and the arrangements and the manner in which they were carried out reflected great credit on the Rev. J. E. Bourget, diocesan superintendent of music, and on Pietro Yon, the principal soloist of the occasion. Mr. Yon had an immense audience at the Cathedral of the Holy Name, June 9, when the other participants were Signor Vittorio Arimondi, George Dufresne, Edward Dufresne, William Rogerson, the Quigley Seminary choir, the priests' choir and the mixed chorus of 150 voices. The severe heat did not seem to affect the attendance at all. The concert program opened with the "Jubilate Deo," by Thiele, by the chorus, with A. Huguélet at the organ. Mr. Yon then played Bossi's "Ave Maria," the Bach A minor prelude and fugue and his own "Sonata Cromatica." By request he also played his "Gesù Bambino." Other organ numbers by Mr. Yon included the "Fantasie sur des Aïres de Noël," by de la Tombelle; "Echo," Yon, and Ravanello's "Christus Resurrexit." After the Benediction Mr. Yon played his stirring "American Rhapsody" in memory of the deceased soldiers and sailors of the recent war.

Town Hears Yon Five Times.

Norristown, Pa., a town with a population of 40,000, has had the privilege of hearing Pietro A. Yon, organ virtuoso, in five recitals since May 5, 1919. Mr. Yon's reception on the occasion of his first visit was so heart-felt that in November he was engaged to play on two consecutive evenings, to capacity audiences. The second recital on this occasion was made up of compositions by Mr. Yon, a feat that could be so successfully per-

formed by few contemporary organists. The interest in this recital was keen, the audience seeming to realize the importance of having the opportunity to hear the composer play his own works. At the close another church prevailed upon Mr. Yon to extend his visit in Norristown long enough to give a recital, making three in one week. On May 25, 1920, he was again engaged by the original church for a recital, receiving a most hearty welcome from the musicians and music lovers of the town, who were practically all present. Norristown generally, and particularly her organists, have been greatly benefited and inspired by these recitals. Mr. Yon, his playing, and his compositions, have left a lasting impression on the community.

Truette's Pupils Are Heard.

The annual recitals by pupils of Everett E. Truette of Boston are musical events of the first importance in that city and a good proof of the manner in which the best in organ music is being passed on by such teachers as Mr. Truette. The twenty-second of these recitals was given at the Eliot Church in Newton, June 10. The large four-manual Hutchings-Votey organ was used and the list of offerings and performers was as follows:

Prelude and Fugue in A minor.....Bach
Miss Gertrude Ensign.
First Movement of Second Sonata.....Merkel
Edward G. Mead.
Offertoire in B flat.....King Hall
Milton A. Chandler.
Last Movement of Second Symphony.....Vierne
Miss Jeanette Hart Howe, A. A. G. O.
"Fantasia Dramatique".....Mally
Joseph K. Dustin, F. A. G. O.
Fantasie in E minor.....Merkel
Miss Mildred M. Partridge.
Last Movement of Fourth Sonata.....Guilmant
Miss Mildred M. Parkerton.
Grand Choeur in G minor.....Hollins
William F. Frank.
First Movement of Second Sonata.....Borowski
Charles D. Irwin.
Concert Variations.....Bonnet
Mrs. Mabel Winslow Bennett.

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PIETRO A. YON

The recital referred to by Mr. Yon was played in Trinity Lutheran Church, Norristown, Pa., April 22, 1920, creating a profound impression.

For program and information regarding organ-piano recitals, address G. E. Wierman, Penn Trust Bldg., Norristown, Pa.

News from Philadelphia

Philadelphia, June 25.—The thirtieth annual meeting of the American Organ Players' Club was held in Presser Hall on Monday, June 7. The guest of honor was John Doane of the Church of the Incarnation, New York, who made an extended address and was greeted vociferously by the members. A large audience was present to hear the reports of the various activities of the organization. The report of the executive committee, read by its chairman, Henry S. Fry, showed continued active progress in recital work. Among those admitted to membership was Frederick Schlieder of New York. Four other candidates will be examined this month.

The election of officers resulted as follows: President, Dr. John McE. Ward; vice-president, Henry S. Fry; secretary, Bertram P. Ulmer; treasurer, Herbert S. Drew; librarian, Miss Jennie Carroll; directors, Rollo E. Maitland, Fredrick Maxson, J. C. Warhurst and Harry S. Banks.

The musical portion of the evening was furnished by Eric Hultenorth, violinist of the Philadelphia Orchestra, who, with Uselma C. Smith as accompanist, played the Sonata in E-flat by Bach—a magnificent, artistic and masterly performance of a little-known work. Salvoes of applause greeted the artists as the result of their efforts. The Misses Warhurst, soprano and contralto, sang two operatic selections with vigor and assurance, to the accompaniment of their parent James C. Warhurst.

Many of the musical elite of the city, and delegates from Moorestown, Wilmington, Merchantville, Norristown, Camden and New York, were in attendance. The humorous part of the evening was supplied by Warhurst, Fry, P. C. Miller and John Doane, who contributed a poem.

Further events are planned in the fall to continue the celebration.

Twice during this season has the club been the guest of the Wagner maker store. The last time was on June 3, when the program as played by Mr. Courboin was composed entirely by the club's membership.

June 3 Mr. Courboin and the composers represented on his program were entertained at dinner at the Musical Art Club. Among those present were Charles M. Courboin, Alexander Russell, Russell K. Miller, Henry S. Fry, Stanley Addicks, Percy C. Miller, Stanley T. Reiff, Philip H. Goepff, Edward Hardy, Nicholas Douty and John McE. Ward.

Hugo Goodwin of Chicago gave an organ recital at St. Clement's Church, Philadelphia, May 25, under the auspices of the American Organ Players' Club, as one of the features of the club's thirtieth anniversary. He is therefore the latest addition to the list of distinguished guest organists who have exhibited their wares here under the protecting wing and on the responsibility of this club, which has done so much to promote appreciation and knowledge of the best in organ-playing, not only in Philadelphia, but wherever its influence is felt.

Mr. Goodwin has learned a lesson

which many of our prominent recitalists might well take to heart, and that is that a program of organ music exclusively and especially in church surroundings, where the audience cannot immerse its feelings as well as its muscles in applause, should not much exceed an hour in length, if at all. Mr. Goodwin's program occupied exactly fifty-eight minutes. Most players would have made the same program last a little longer, partly because Mr. Goodwin took things at a good clip—a little too good a clip in one or two instances, if one might whisper it—and partly because the waits between numbers were reduced to their lowest terms. Playing, as he does, without notes, Mr. Goodwin has nothing to do but to pull and push a few stop-knobs, or to knock in or out the same number of false teeth, according to the type of console, and he is ready for the next. Personally we feel that the pause between movements that we ourselves make is just about right, and that too short a pause is suggestive of indecent haste; but too long a pause is much worse than too short a one, or even than no pause at all. Mr. Goodwin's intermissions were about right. We introduce the discourse about them largely for the sake of filling space.

The program opened with the rather daring "Pice Heroique" of Cesar Franck, but things soon got under way, and the Passacaglia by Middelichulte was a revelation of the performer's best party manners—a frightfully difficult thing to play. It galvanized up and down the keyboard with the most delightful insouciance. The high water mark of the recital, artistically, was his playing of the prelude to "L'Enfant Prodigue" by Debussy. The fact that we have heard this title soberly translated (and by a wearer of the cloth, at that) as "The Prodigious Infant" could not raise a smile during the performance, which is saying a good deal, as there are few things short of friendship which we would not cheerfully sacrifice for a good joke. However, in this number Mr. Goodwin came as near intensity as anywhere in the recital, and his artistry gave a good account of itself.

Of Mr. Goodwin's own numbers "The Sparkling Fountain" was perhaps the best received, although the appropriateness of the title is not obvious. Certainly if a fountain at all, it is a husky one, such a one as Oscar Wilde suggested when he said that Niagara Falls was all very well, but it would have been still more remarkable if the water had run the other way.

The program in full was as follows: "Pice Heroique," Franck; "Soeur Monique," Couperin; Toccata, Demereaux; Fugue on an Old Folk Song, Bach; Passacaglia, D minor, Middelichulte; "An Egyptian Croon," Traditional; "Hope," Yon; "In Olden Times," Goodwin; Canon, B minor, Schumann; Prelude, "Prodigious Son," Debussy; "The Sparkling Fountain," Goodwin; Andante (Gothic Symphony), Widon; "Carnival Process," Goodwin; Andante (String Quartet), Debussy; Finale, A flat, Thiele.

The degree of Doctor of Music has been granted by Mühlenberg College to Harry A. Matthews. A group of Dr. Matthews' pupils gave him a complimentary dinner at the Art Club and presented a lamp as an additional token of esteem.

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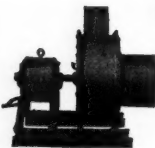
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Edwin H. Lemare versus The Crescendo Pedal

As his friends know, Edwin H. Lemare is the foe of the crescendo pedal. In the San Francisco municipal organ over which he presides he has disconnected it and refuses to have it used. A week or two ago the Pacific Coast Musical Review, a San Francisco musical weekly, interviewed Mr. Lemare on the subject and the following interesting interrogatory was the result:

Q. Can such a contrivance be of artistic value to the player?

A. To answer this question allow me to ask another which may make the subject at issue more clear—what artistic result could a painter obtain from his canvas if his pallet were nothing but an automatic machine and he had no individual choice of the various colors, but was compelled to place them on his canvas or erase same in a certain specified order? By the use of such a contrivance would not all the individuality or inspiration of the artist be lost?

Q. On what occasion, then, might a crescendo pedal be useful?

A. When, and only when, there is a certain passage to play where a sudden adding of stops is necessary, and hands and feet may be occupied in rapid passages. But even then—with plenty of pistons suitably placed under the manuals—there is no real need for it. Take, for instance, the exposition organ in the Auditorium. There are eight pistons under each manual—making forty pistons in all; also fourteen combination pedals, a sforzando pedal, great to pedal reversible, etc., making in all sixty-two means of control. All of these are adjustable instantly at the keyboard—or even while one is playing. What is the need of a crescendo pedal in this organ? The principal reason why I have for so many years condemned it is on account of its accessibility and ease of use to the detriment of an otherwise musical crescendo or diminuendo as the particular piece may demand. Let us take, for instance, the symphony orchestra—the ideal interpreter of all that is best and finest in music. Would we ever have had a Beethoven, Schubert, Haydn, Wagner or Tchaikovsky had they not been permitted to add to, or take from, their score every instrument as they so wished—and, he said, never in any previously specified order? But this is what happens where the crescendo pedal is used—be it in church, concert hall or picture show—and the organ recital becomes wearisome, stereotyped and monotonous, and it will be no wonder if the true music lover loses interest in the organ as an artistic solo instrument. I often fear that the "king of instruments," if played by such mechanical means, will soon be relegated to the ranks of an orchestration.

Q. Is a crescendo pedal of any help to an organist?

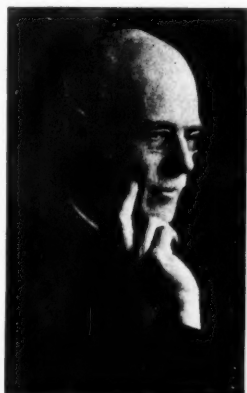
A. I cannot conceive of any serious student relying on it as the whole charm in organ playing is in the individuality of the player; but it is doubtless of help to the amateur. For instance: Some years ago I designed a fine organ for one of the leading churches in the East and specified, as I have always done, that this "aid to ignorance" be not included in the specification; but when I went to pass final judgment on the instrument, and to authorize payment for same to the organ builders, I found that the builder had been induced to connect a crescendo pedal. The committee explained to me that their organist—who had offered her services gratis—was a fine violinist, but did not understand the stops in the organ and it was therefore necessary for her to have the crescendo pedal! This doubtless is one of the reasons why it is placed in so many organs as part of the equipment. It is a case of "you touch the button and we do the rest."

The charm of music is in a true and loving interpretation of same and, above all, in the soulful individuality of the player. If it were not for the latter, there would be no difference between a Paderewski, Bauer or a Grainger. They all have their different ideas of interpretation on the delicate keys of a piano. It is the same with the organ in the way of selecting tone-colors (or stops), phrasing, etc.; but there can be no individual tone-coloring (the real charm of organ playing) if the organist only uses the stops previously selected and fixed for

him by the organ builder through the crescendo pedal.

Again, in the orchestra as with the organ, each instrument or stop must be added at the right moment (or accent) of the bar. This is even of more importance in the organ than in the orchestra, as in the latter they can always be added pianissimo and with little notice, but in the organ they come out with the same power as "voiced." It is impossible—and I state this without fear of contradiction—so to work a crescendo pedal for such an effect as to avoid the various stops brought on by these means coming out on the wrong accents of the bar, or even in between sustained notes, which is worse. In other words, in a properly arranged crescendo on an organ, one ought never to be conscious of the sudden "blurring" out of any particular stop, and it ought to be the endeavor of any serious student to avoid this.

DR. GEORGE W. ANDREWS.



[Host of American Guild of Organists at Oberlin.]

BONNET SAILS FOR FRANCE

Leaves New York June 22 and Will Pass Summer in Paris.

Joseph Bonnet, in company with Don Mocquereau, the Gregorian authority, sailed on June 22, on the Leopoldina of the French line, for Paris, where he will spend his summer, and resume his duties at St. Eustache. An effort is being made to induce him to return to America for next season. This cannot be decided until after he reaches Paris. Mr. Bonnet is planning to work on new compositions which he has sketched during his busy winter here and hopes to finish much of this work before fall.

Mrs. Ward Is Recovering.

Mrs. Katherine Howard Ward, organist of the First Methodist Church of Evanston and one of the best-known woman organists of Chicago, is recovering from an operation performed early in June. For a time Mrs. Ward's condition was critical, but she rallied to such an extent that she was able to leave the hospital for her home this week, and is making splendid progress. Mrs. Ward will not, however, be able to resume her church duties before September.

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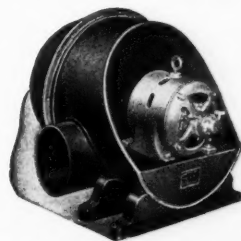
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America's Contribution to Art of Organ Building

By ERNEST M. SKINNER
Address at Convention of American
Guild of Organists June 22.

If all people I enjoy myself most among musicians, and especially among those who are devoting themselves to the organ. Organ builders and players have and ought to have an identity of ideals and a common interest in making the most of a great art.

When speaking with a client I occasionally hear the expression: "I am speaking from the organist's, and not from the builder's, standpoint." I find myself out of sympathy with this distinction. I do not recognize or see the necessity for it. I am not here because of or to reconcile any such divergence of aims or point of view. I would rather emphasize an identity of motive and ideals, and an agreement in a common purpose. I would like to define the common purpose of which I speak as a determination to make good music.

Let us consider the matter a little historically. We are living in a significant day. We are pioneers in a period of transition. The advent of electricity has completely revolutionized the organ, mechanically and tonally. It is inevitable that it will do as much for organ playing. This is obviously so, since its two elements, technique and tone color, are almost completely reorganized.

As is inevitable in any progress, we have doubters and pessimists, both as to builders and players. People are apt to forget that a tradition is nothing but a stale precedent. Glück, in all his simplicity as we hear it, was called a revolutionist. His successors were in turn characterized in the same way and we are still at it with Richard Strauss and Debussy. So Barker with his pneumatic lever had to go to France for recognition. England produced the swell-box. The last to take it up was Germany. Rheinberger refused to have anything to do with the swell-box. France today cannot be interested in the electric action because first attempts were disastrous failures and the ancient tracker-pneumatic and the venturi system are still in vogue. The Gregorian music in the French church, with its sanctuary choir and its antiphonal response from the great gallery organ, as improvised by the French organist, is in my belief the most impressive church music to be heard anywhere in the world, but its character does not depend upon detailed effects or a speedy action. The dignity of the mass effects, the acoustical advantages contributed by the great buildings, and the wholly absent in an inferior edifice, which fact in no way diminishes the quality of the effect or the musical achievement.

England produced the swell-box, but the method of control was awkward and cumbersome. The chorus reed developed by Willis was a great and permanent accomplishment, and to England belongs the credit of first breaking away from the antiquated tracker action, both by the Barker pneumatic and by the tubular action. A Frenchman invented the tubular idea, but the English developed it. The English also developed a most admirable form of console, including the Wesley Willis concave and radiating pedal board.

What, then, is America's contribution to the art of organ building? I ask your careful attention to the statements I am to make, and I have a good reason for making this request.

When a man composes a piece of music his name goes on every copy that is published, and it is his, and good for him is the credit. A contribution to the art of organ building does not bear its author's name. If he says nothing in particular, he soon sees it claimed by another, usually an emigrant; so by and by these statements come to be matters of current belief, and are published in works on the organ, and the real producers of valuable contributions to the organ may be forever deprived of the credit for their work. No one considers an author or composer unethical who protests infringement of copyright, so I have ventured to see a perfect analogy in the crude stealing of other men's ideas by the type of builder who hails from overseas and claims to be the originator of everything new.

Also, I find a remarkable degree of carelessness on the part of those who write works on the organ. They are prone to give one man credit for work done by another. The most widely circulated work on the organ published in years was written by a man who claimed everything that had been done in our time, but he got a friend to pose as its author, and the signature of authorship is a fraud. These men, by weight of their reiterated statements, and the thickness of their books, are soon looked upon as authorities on the subject of organ building. If anyone desires to become an authority on the art of organ building, I know of no greater disqualification than to be a builder or a player.

France occupies a high historical position with regard to the organ. England occupies a similar one. The period of transition through which we are just passing has given the United States the opportunity to make for herself a great position in the art of organ building as any nation ever held. I believe she has earned it and, so far as I am able, I intend to see that she gets it. I have a very good reason for doing this. The organ can never again be advanced as it has been during the thirty years just passed. This is the last call.

Now for a few particulars concerning

America's contributions to the modern organ.

The electric action as made in America is wholly American. I do not mean that there are no good actions elsewhere. But I do say that America has the oldest perfected electric action and America produced the first successful and reliable electric action that was ever put together. America produced, I believe, the balanced swell. I know America produced the first and I believe the only successful electric swells.

America produced the individual valve wind chest, which we have come to regard as indispensable, inasmuch as the clumsy, sticking slides are eliminated and replaced by the silence and instant operation of the modern American chest, which gives every pipe an independent wind supply. America also produced the centrifugal organ blower. As far as I know George S. Hutchings was the pioneer in this. The employment of the centrifugal blower is almost universal in America.

The type of adjustable combination action most used in America was germinated by a Frenchman, partly developed by an American, very much refined and further developed by a Canadian, and completed by an American, who gave an individual pneumatic to each combination.

The early electric actions were unsuccessful because too much dependence was placed upon electricity alone. The amount of force exerted by the electro-magnet in a well-designed organ action bears about the same proportion to the total power of an elevator bears to the effort required to start and stop it. The successful action combines electricity and air power in a remarkable degree.

I regard an absolutely silent action as the last remaining step to be accomplished mechanically. It is no slight task to achieve absolute silence in an action operating on a high wind pressure at the speed required by the modern organist. I say "modern organist" because, however great the organist of a former generation may have been, we know that the mechanical hindrances of his day would stand in the way of his exceeding or equaling the best men of our time. If you doubt that, it is well to remember that the leaders of any day are measured by comparison with their contemporaries. Perhaps the phonograph will change this and the artists of our age may be compared with those of a future one. I think it would be interesting to hear records of the playing of Liszt or Paganini, and to compare them with the performances of Rosenthal and Heifetz.

I think, all things considered, the organ builders have fairly promptly in appropriating the electric current and adapting it to their own particular purposes.

What shall I say of what America has done for organ tone? I think I may justly say that she has done above as she was asked to. America produced the first diapason that would balance the Willis reed. She has reproduced every one of the orchestral wood winds and the 32-foot reed as we know it. The foreign 32-foot reed is made of metal and its tone is thin and of small account. Practically all of the very soft stops we like so much are of American origin and practice.

I think America has imparted to the organ much of the temperamental qualities peculiar to the violin.

I am very happy to say that the scheme of using one rank of pipes in fifteen different places is imported. We once deplored this scheme in the cabinet organ which had two sets of reeds and a row of shiny knobs extending across the entire width of the instrument except for the small space reserved for the facsimile of a gold medal awarded to its builder at the centennial exposition in Philadelphia in 1876.

I no longer take issue with this expedient. Time will approve or kill it on its merits. I am an optimist. We are all optimists. It is the first qualification of a musician. I used to worry a lot about transcriptions, because so many good men were against them. Well, I am older now, and I see very clearly why they were disapproved. But I still believe in them. A certain man high in my regard persistently disdained the use of anything not written for the organ. He played a wretched instrument with no warmth or color. He moved to another which had everything modern. He soon saw my point of view and I could see that he was right in both instances.

I believe in the public as a guide to the right track. Who first recognized the great masters? Certainly not the critics. The critics tag along after it's all over. The critics hear the machinery and the public the psychology. When transcriptions are played, the organist sees the holes in the orchestral score, but the public does not; so what the public decides is our justification, one way or the other.

What will enable builder and player to contribute to our common interest in the making of good music? Well, I hate to disqualify myself, but the soundest possible foundation I know of is a broad musicianship. All questions musical and mechanical must find their solution in what they actually contribute to the mechanical control of the musical resources of the organ, after they are stripped of all possible commercial influence or pride of invention.

A broad musicianship for the organist means exactly what the words imply. For the organ builder it means an intimate acquaintance with tone both of organ pipes and of orchestral instruments, and to have heard sufficient music of the right kind to have developed a reliable capacity for knowing which of two tones is the worse. This will enable him to select the other one. Perpetual vigilance is the price of achievement.

Personally I take refuge from seductive novelty and plausibility in the slogan:

"The largest possible resource with the smallest possible means." Unless one has been a builder, one would scarcely credit the amount of schemes and innovations with which he is bombarded. Early in my career I discovered that the only escape from chaos was to crystallize a practice and stick to it. One can afford to be opinionated if backed by substantial judges. But why is it that the opinion you go after is so much sounder than that which comes after you? Again, why is a thing better or worse because some one says so? Each had a set of chimes put on his pedal organ. A dean of the American Guild of Organists would never have dared to do it without resigning first. Yet the musical value of these chimes is not affected in the slightest degree by anything that might be said by either of these gentlemen.

A prominent Boston organist says that "the orchestral color introduced in the modern organ, however true to type, is neither fish, flesh, nor fowl." Yet I find the public and the organists demanding it, and I am at my wit's end sometimes to know what to choose, and because I have won the name of being down on mixtures. If I had to choose between a French horn and a mixture I should certainly choose the French horn. It would please more people.

I wonder if you think less of me because I say frankly, "I want to please the public." Let me say a word on this point. For whom do we play? Obviously to empty seats if not the public. Remember that the same critics who speak of the public as groundlings are the ones who rail at Wagner and Mahler. In the latter case, precisely the same. Do we perhaps study piano five years and the organ five more, two of which are abroad, and spend perhaps five more in development of individuality, and expect the public to keep right along with us, and to find their chief pleasure in the hearing of those classics which are the backbones of our training? It will not happen this way because the classics are too little of psychology and too much of the mechanical, however great in polyphony.

The duty of the musician is to create that which makes for recreation, uplift, restfulness, entertainment. I hold this to be no mean office. It is a point of view held by every public functionary who desires an audience. It is coming more and more to be held worthy of our best efforts to please the public worthily.

I have spoken in the past of standardization, but I quit, because something told me that he who would unduly hasten the processes of evolution was more or less of an ass, and I didn't want to qualify, but that was some time ago, and now I am going to speak of it again. It is commonly agreed that the orchestra is

the sun in the musical universe. Let us see how we can work up an eclipse. Orchestral color comprises standardized symphonic instruments. The composer knows his colors. Suppose for our purposes we imagine an orchestra in which all the instruments are 50 per cent off color. How would you like to be the conductor? How will the composer invent effects to give them permanence with unknown voices? How would any two orchestras ever reflect the composer's thought or parallel each other? They could never do so. The opera and orchestral work would then be as ambiguous as the organ composition.

As time goes on I believe organ building will crystallize into a common form, in which all its units are as definite in identity as the symphonic instruments. The composer can then employ his color to make the picture he wants and the organist can recreate it exactly as the composer intended. The same latitude for interpretation would remain to the organist as to the orchestral conductor. No one thinks the conductor is cramped because his registration is not ad libitum. How he would be criticised if he ventured to give the clarinet part to the English horn and the latter to the clarinet! I believe we would gain much by giving the composer a voice in the color scheme of his own inventions, and it is in this direction that the future will carry our successors. Broadly speaking, neither composer nor organist now has a voice in the character of his medium.

Would that I might live in a day when the organ is as scientifically exact, in all its elements, as is the orchestra! I am sure that player and builder would unite to this end if they could but see its effect on organ music and its public, in a time when every city, town and village has its concert hall organ and corporation organist.

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Subscription rate, \$1.00 a year. In advance. Single copies, 10 cents. Rate to Great Britain, 6 shillings a year. Advertising rates on application.

Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Illinois, under the act of March 3, 1879.

CHICAGO, JULY 1, 1920.

"THE BEST ORGAN JOURNAL."

[Harvey B. Gaul, in the musical page of the Pittsburgh Post, May 30, 1920.]

A correspondent writes in from New Castle as to "which is the best organ magazine." The best organ journal in this country is the "Diapason," published in Chicago. It is prepared and published primarily for church organists, and while it is unquestionably a trade paper, still there is enough news in it to please choir directors and church singers. It is free from the hokum and bukin, the pish-posh and piffle that characterize some English organ journals. Occasionally there is some of the silly "up-lift" nonsense; the "how-to-better-our-profession" stuff that creeps into every trade journal, but in the main it is sane and progressive, and it certainly aims to print the organ news. Every son of Jubal should subscribe for this monthly. I have forgotten the price, but it is dirt cheap.

In an endeavor to give as much space as possible to an account of the convention of the American Guild of Organists and the publication of as many as possible of the papers read at that convention, we are compelled to omit a considerable amount of other news matter, printing of which is deferred. One of the articles held over is that of Dr. Harold W. Thompson on the works of Clarence Dickinson, which is a splendid essay on which Dr. Thompson, whose monthly contributions are attracting more and more attention, spent a great deal of time and research. We would gladly enlarge our paper still further and give our readers more than they now receive, and in larger type, were that possible or feasible in the present situation, when the specter of a lack of paper confronts every publisher from issue to issue.

SPLENDID OPPORTUNITY.

Now that the months of excessive heat, with their lagging church services, are here, the organist who is wide awake is preparing his mind and his repertoire for the coming season of activity. Man does not live by introspection alone; to make progress the active mind must have association with the minds of others. There must be a communion of souls in any profession to keep the rust and the moths away. And there is no better preventive of corrosion than attendance upon a convention of organists such as that which was held at Oberlin, Ohio, late in June and the one to be held in New York City toward the close of this month.

The National Association of Organists has rendered a service to the profession which alone strongly justifies its existence through the introduction to this country of an annual convention. The programs at these yearly gatherings have been rich in what all of us need—recitals by splendid artists and addresses and discus-

sions that are an unquestioned benefit to all who participate or listen. Every doubting organist who has ever gone to one of these conventions has gone again whenever he could do so.

We could name several of the shining lights among American organ virtuosos who received their introduction to the great body of organists through the means of these N. A. O. conventions.

A great supplementary event is the meeting of the Organ Builders' Association simultaneously with that of the organists, as it brings the two together as nothing else could do.

Latterly the American Guild of Organists has held excellent meetings once in two years, and the one just closed at Oberlin was a pronounced success.

The organist who misses these chances to hear and see is not getting all he could out of his opportunities as a musician.

DISLIKES STORM FANTASIAS.

Melrose, Mass., May 31, 1920.—Editor of The Diapason: In the interest of the best that can be got out of organ recitals, I should like to write a word concerning "Storm Fantasias." Just what is a Storm Fantasia? I have heard several of these roaring, rasping and undignified "pieces." All I could get out of them was a soft beginning, usually with the strains of "Annie Laurie" with a vox humana and chime effect, thence a jump to "Largo," and then growing into more lurid strains with a dynamite effect in the pedals, until finally the height of the storm is reached and the player does what is equivalent to lying down and rolling upon the pedal board, making a most "thunderous" racket. Then the sounds die in the distance and we hear everything from the "Pilgrims' Chorus" to "How Are You Going to Keep 'Em Down on the Farm?" Then bells again.

There is one thing to be said about a "Storm Fantasia," and that is, that no composer or nation may feel slighted, because they are all in it. I once heard a man say that a "Storm Fantasia" and a "crime" were synonymous. After having heard several I am inclined to regard him with favor, as we agree perfectly.

Stop and think what we are leading the people to. Is that classed as music? Take a child to a recital who does not know anything about music. He hears the "Storm" and to him that is the ideal of musical art. It unquestionably cheapens taste and appreciation, and I for one and all should like to see them all put into their graves with no chances of a rebirth.

Very truly yours,
W. SCOTT GOLDTHWAITE.

AGREES WITH MR. DORR.

Chicago, June 6, 1920.—Editor of The Diapason: I want to tell you how much I enjoyed reading Mr. Dorr's article in the last issue of The Diapason. For several years I have used a similar scheme in the work at St. Paul's.

In connection with the learning of signatures, sight reading, etc., we spend a little time now and then in analysis of the music, so the boys are able to pick out a sequence and recognize simple modulations. Then the blackboard is called into use and simple melodies and counter-melodies are "invented," using home-made notes and sticking pretty close to harmonies of thirds and sixths.

I, and I suppose all choirmasters, are handicapped in the work by the archaic methods used in teaching music in the schools. I find that the boys have a hazy idea that C is "do" and their knowledge stops right there. In addition, the tessitura of the songs used must lie very low from the "wild" tales that the boys bring me of being compelled to sing many notes below "c."

Mr. Dorr is quite right in his methods. I hope that the majority of choirmasters follow along these lines. It saves the leader much of the rote singing with its attendant problems when boys read music instead of having to have the "tune" literally "pounded" into their heads. I wish that you would get some others' ideas on this subject, as I am quite sure that they would be most interesting to many of your readers. Cordially,
A. J. STROHM.

J. Warren Andrews of the Church of the Divine Paternity, New York, is having a busy summer, which includes work at New York, Lakewood and Point Pleasant, N. J., where summer classes have been formed especially to give short courses for organists. At the same time Mr. Andrews is snatching a little rest at his farm home at Silverton, N. J. He attended the convention at Oberlin and afterward visited his daughter, Mrs. H. L. Fisher, at Akron, Ohio.

Watkin Resigns as Organist.

Will A. Watkin, head of the Will A. Watkin Company, Dallas, Tex., has tendered his resignation as choirmaster and organist of the First Baptist Church after serving in those positions for over thirty years.

The Free Lance

By HAMILTON C. MACDOUGALL

An interesting hymn-tune by the Philadelphia organist, Dr. John McE. Ward, suggests an inquiry why our organists do not write more hymn-tunes, or if written, why so few of them are printed? I presume every Episcopal organist has written at one time or another a "Pro" or "Re," but these seldom get far away from the composer's own organ loft. The non-liturgical organist has little use for original tunes; since he is confined to their congregational use, and must use the hymnal in the pews.

The word "Episcopal" turns my thoughts to "The New Hymnal" for the Protestant Episcopal Church. The index of composers gives a few names of present-day organists who are also hymn-tune composers; I note Walter Henry Hall (seven tunes), Edward Horsman, J. A. Jeffery, P. C. Lutkin (who has nearly a score of tunes—I am citing from memory—in the "Methodist Hymnal," of which he was editor some years ago), Lewis Redner, Leopold Stokowski, H. J. Storer, G. E. Stubbs (all these are represented by a single tune apiece). In the whole hymn-book, taking all the American tunes and including worthies like Webb and Lowell Mason, about 12 per cent of the tunes are made by Americans.

We all know tunes like S. B. Whitney's "The Son of God Goes Forth to War," or his much better tune to "All Hail the Power of Jesus' Name," or Cutler's tune to "The Son of God Goes Forth to War," known to all the young people of the present day, or H. J. Storer's stirring tune to "I Heard the Sound of Voices," to say nothing of tunes like LeJeune's "Jerusalem, the Golden," a lively, rhythmic tune quite appropriate for youthful legs and spirits. It would be interesting to know how much the popularity of tunes like these and Jeffery's "Ancient of Days" has netted the authors in cold cash. I fancy that with the English non-copyright tunes like those by Barnby, Dykes, Stainer, Sullivan and Smart to draw from, publishers who are looking for profit will not be inclined to commission American organists to write new tunes.

But the whole question has by no means been stated. Do congregations like new tunes? They do not; they want to sing and to continue to sing the tune which has been "wedded to the words." We must admit that it would be clearly impossible to sing "From Greenland's Icy Mountains" to any other tune than that by Lowell Mason; all kinds of hymnals from those of the revival type to those like the English Hymnal use the American tune.

Is it not about time for us to wake up to the fact that if lasting power is the proof of merit Lowell Mason's tunes (or at least those that are in use now) are of conspicuous value?

There is need for a life of Lowell Mason; I understand that his nephew, Harry Mason of the Mason & Hamlin Piano Company, is writing one. Lowell Mason had an important part in the early development of music in this country. I remember hearing a well-known New York musician make some contemptuous remarks about Lowell Mason and his hymn-tunes in a meeting of the M. T. N. A. I will not mention his name, for he has departed this life. He was answered by E. M. Bowman in an indignant and impassioned speech, pointing out the wholesome influence Mason had on music, and how much poorer music in the United States would now be if it had not been for the stimulus given by him.

In reading the specifications in The Diapason I always look to see if, in the list of stops of a good-sized three-manual organ, there is a soft stopped diapason on the great. Such a stop is of unusual helpfulness

in accompanying solo stops on the swell or choir, or for "thumbing" if one uses the vox humana or a soft orchestral oboe on the swell for a solo stop. Many organs have a melodica or gross flöte or doppel flöte on the great, but these are usually too full for use in the directions I have pointed out. Many years ago I had a very soft stopped diapason added to the great organ in Wellesley Chapel, and I have patted myself on the back many times since then for my wisdom.

Praises Emmanuel Choir's Work.

When Mrs. Runkel and I, returning from New York, stopped in Chicago and met again William Ripley Dorr, the enthusiastic choirmaster of Emmanuel Choir, La Grange, Ill., we were delighted to receive an invitation to a concert by his choir in the parish house on June 5. But after hearing his sixty-odd men and boys our delight turned to respect for and admiration of their ability. Every good choir has attack and release and these qualities were strongly manifested, but the dynamics and nuances, intelligently and artistically done, so often lacking in the work of choirs considered good, were so delightfully in evidence that it makes Emmanuel Choir stand alone; in fact, some much-heralded choirs in New York City will need to look to their laurels if they wish to do as excellent work. Furthermore, their smoothness, correct intonation and harmonic sureness in their a capella work are long to be remembered. Mr. Dorr's Emmanuel Choir certainly shows great evidence of choral intelligence and musical sense.

KENNETH E. RUNKEL.

Sales Made by C. S. Losh.

C. Seibert Losh reports the sale of two three-manual organs during the last month, at Union Hill, N. J., and Nashville, Tenn. His advertising in The Diapason was directly responsible in one of the cases at least. Mr. Losh is kind enough to suggest that we say this. In offering his services to purchasers as advisory expert he is keeping pace with the times as it has come to pass that the competition is no longer among the builders to sell an instrument but rather among the purchasers to secure early delivery of a superior instrument. It is conceivable that a person thoroughly acquainted with the technical construction of an organ and with the special advantages which each instrument has, might serve both the builder and the buyer to their advantage.

THE ORGAN MAN.

The writer will state as briefly as possible his views in regard to our present conditions, that seem to undermine our growth and development as an industry. We must sooner or later come to the conclusion that where no seed is planted nothing can grow. Our chief ailments are lack of skilled organ builders, lack of harmony and lack of guidance, which makes us lack in knowledge and further progress.

But, looking forward toward our betterment as thorough organ men and as an industry as a whole, considering our work an art and not a job, I wish to place before one and all concerned a few suggestions as to what might lead us into a new era. This is only a start and may evoke many a good suggestion and bring the organ men and the industry of our country to a higher level.

I suggest that we be classified and treated according to merits, as an incentive for everybody to learn more about the business and become every day a better man. I suggest that we should in due time reach a point where a board of experienced and unprejudiced examiners could classify us upon the knowledge of the cardinal points of organ building into four classes: Master mechanic, mechanic, junior mechanic and apprentice, and be justifiably rated according to ability and knowledge.

I suggest that in every city where there is an organ plant or enough men in our line to form a charter, those men come to an understanding as to the primary means of associating themselves in a unit. If that body of men happened to be in, say, Toledo, Ohio, we may call it "Toledo unit." Men of various units could get together, give a dance for a fund, or a bazaar, and possibly your own employers may help the good cause along. It means sacrifice to do such work. Then we can hold conventions and elect officers the same as the O. B. A. and A. G. O., and we'll be in co-operation with the rest of those concerned in the production of organ music. There is no doubt in my mind that the public will appreciate your full value then. The writer suggests that as a whole we be known as "The Organ Men's Amalgamation."

Fraternally yours,

FRED W. MELLER,
427 St. James Place, Chicago.

TWO AUSTINS FOR COLUMBUS.

Three-Manual Instrument as Memorial to Wife of Judge Sowers.

Elisha Fowler, representative of the Austin Organ Company, spent a few days in Columbus recently and closed two contracts, one for a three-manual for St. Paul's Episcopal Church and the other for a two-manual for St. Paul's M. E. Church.

Judge Daniel H. Sowers gives the three-manual organ in memory of his wife. It is to be voiced like the Austin organ in the Mormon Tabernacle in Salt Lake City. The specification is as follows:

GREAT ORGAN.

Bourdon, 16 ft., 61 pipes.
Open Diapason, 8 ft., 61 pipes.
*Violoncello, 8 ft., 61 pipes.
Gross Flute (ped. ext.), 8 ft., 61 notes.
*Gemshorn, 8 ft., 61 pipes.
*Octave, 4 ft., 61 pipes.
*Harmonic Flute, 4 ft., 61 pipes.
*Tuba Mirabilis, 8 ft., 61 pipes.
Cathedral Chimes (in choir box), 20 bells.

*Enclosed in choir box.

SWELL ORGAN.

Liedlich Gedeckt, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Rohr Flute, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Echo Salicional, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 61 pipes.
Flageolet, 2 ft., 61 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana (special chest and tremolo), 8 ft., 61 pipes.
Tremulant.

CHOIR ORGAN.

Open Diapason, 8 ft., 73 pipes.
Hohl Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Celestial Harp, 61 notes.
Tremulant.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 notes.
Bourdon (from Great), 16 ft., 32 notes.
Liedlich Gedeckt (from Swell), 16 ft., 32 notes.
Gross Flute, 8 ft., 32 notes.

Clarence Dickinson gave an illustrated lecture on the "Development of the Organ as an Instrument," at Amherst College, Amherst, Mass., May 2, and also played a recital on the college organ. On Thursday evening of the week previous he gave the opening recital on the new organ in the Presbyterian church of Rutherford, N. J.

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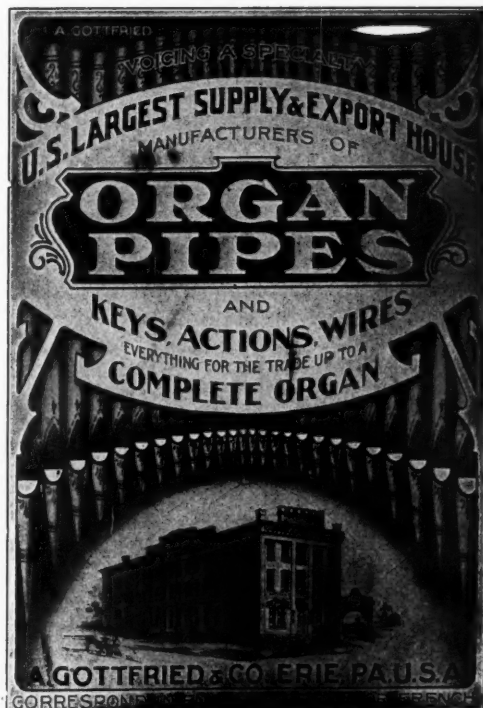
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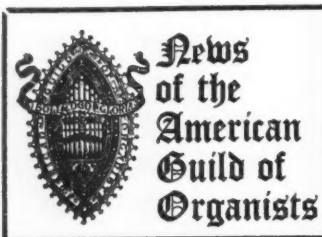
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Illinois Chapter.

Officers and members of the executive committee of the chapter and past wardens gathered at the City Club on the evening of June 3 in honor of Albert Cotsworth. It was a surprise to Mr. Cotsworth that had been arranged and for a moment he was taken off his feet as he entered the dining-room and beheld a company which, large as it was, represented only a small part of his host of Chicago organist friends. Dean Norton called upon all of those present in their turn and they paid tribute to the devotion of Mr. Cotsworth to the work of the chapter and to the esteem in which he is held not only as an organist, but as a critic and musical writer. The tenor of all the utterances was such as to prove that on one point the organists of Chicago show entire unanimity. Reminiscences were exchanged until a late hour.

Mr. Cotsworth has just retired as treasurer of the Illinois chapter and as chairman of the program committee. In both positions he has made a splendid record. His work on the program committee has extended through several years and is one of the brightest pages in the history of the chapter. Upon his own urgent request he was relieved from these activities for the guild in the coming year.

Southern California.

For its thirty-eighth recital, given at St. Paul's Pro-cathedral in Los Angeles June 7, the chapter adopted a new plan and began to advertise three weeks in advance of the recital. The consequence was a packed church. The program was played splendidly. Ernest Douglas, the well-known organist and choir-master of the pro-cathedral, played compositions of his own as the prelude and the postlude, using a "Prelude and Allegro quasi Fantasy" as the first and the Finale from his Suite for Organ and Orchestra for the latter. John A. Bettin, organist of the Church of our Saviour at San Gabriel, played a group which included: "Preludio e Fuga," Bimboni; Prelude in F and Cantilene in A flat, Wolstenholme; Scherzo from Sonata in C minor, Andrews; Toccata, Mailly. Albert Tufts of the Second Church of Christ, Scientist, played as follows: Prologue, Webbe; Prelude, A minor, Bach; Berceuse in F (Meditation), Tufts; Toccata in C, d'Evry. The choir of St. Paul's sang Clough-Leigher's "Rejoice in the Day" as the offertory.

The chapter's annual picnic is to be held with the Musicians' Club.

Texas Chapter.

Members of this chapter participated in a recital at the Ross Avenue Baptist Church of Dallas, of which A. D. Owens is organist and director, on May 31. Six organists played groups of pieces as follows:

Miss Grace Switzer—Suite in F (Preludio, Sarabande, Gavotte), Correlli; Intermezzo (From "Storm King" Symphony), Clarence Dickinson; "Romance Sans Paroles," Joseph Bonnet.

Miss Martha Rhea Little—Spring Song, Jores; Scherzo in G minor, Macfarlane; Prologue (From Suite), James H. Rogers.

Miss Alice Knox Fergusson—Concert Caprice, Kreiser; March in E flat major (From Suite for Organ), James H. Rogers.

Miss Katherine Hammons—"Jubilate Deo," Silver; Andantino in A flat, Batiste; Gavotte, Ghys.

David E. Grove—Andante Cantabile, Tschaikowsky; Cantilene, Mailly; Festival Postlude, Seiferts.

Miss Georgie Elizabeth Dowell—"In Summer," Stebbins; "L'Arlequin," Nevin; "Morning" (From Suite), Bonnet.

ORGAN IN FAVOR AT FARGO.

Music Club Gives Interesting Recitals During the Season.

The Fargo Music Club, of Fargo, N. D., is a progressive organization of sixty musicians. The work of the club is divided into five departments—research, voice, piano, orchestral and pipe organ. Each year's program includes at least two organ recitals, which have wide appeal. They are given at the First Congregational Church, and a feature of one recently played, which attracted special admiration, was the use of organ and piano in Rubinstein's "Kamennoi Ostrow" and the "Pastorale" of Guil-mant. As played by Mrs. Otto Daneke and Mrs. F. M. Cleveland, at piano and organ, respectively, beauty and majesty dwelt in every note.

At this concert, Miss Clara Pollock, who is chairman of the pipe organ section of the club, played the organ solo, "Grand Choeur," Kinder. Miss Pollock is organist of the First Methodist Church of Fargo and is a member of the faculty of Fargo Conservatory. She studied last year with Percy Grainger, during his summer term at the Chicago Musical College, and is an organist and pianist of enviable reputation. Miss Hazel Smith, formerly organist of the First Presbyterian Church of Fargo, played Rachmaninoff's "Melodie" in E with fine effect. The cello and organ number, "Romanza," by Brewer, was beautifully played by Miss Vivian More and her mother, Mrs. H. E. More. The latter is head of the music department of the Agricultural College and is a gifted musician.

Other numbers in this particular recital were: "Snow," Elgar, sung by a sextet, and a soprano solo, "O Saviour, Hear Me," Gluck, by Mrs. E. R. Wright. Dr. Beard, pastor of the church, was obliged to be out of the city, and an address on "Music" was read by his daughter, Marguerite, also a member of the faculty of Fargo Conservatory. Mrs. Cleveland holds the post of organist at Dr. Beard's church, and her playing is no small factor in the success of each week's services.

The organ section of the Fargo Music Club has itself to thank for much broadening of taste and of education on the part of the public. Nearly all its members preside at the organs of the leading churches, with the result that Fargo is up to the times in the matter of organ music appreciation.

Win Conservatory Prizes.

Frank Van Dusen of the organ department of the American Conservatory of Music, in Kimball Hall, Chicago, had a graduating class of ten pupils in June and the work they did was such as to reflect great credit upon Mr. Van Dusen's ability and conscientious teaching. The first prize, a gold medal, awarded for the best organ playing in the class, was won by Miss Emily Roberts of Lancaster, Wis. The second prize was won by Miss Radie Britain of Amarillo, Texas. The third went to Miss Paula Janton of Columbus, Ohio. Miss Roberts will be the assistant of Mr. Van Dusen at the conservatory next year. Miss Britain will teach at Clarendon College, Clarendon, Texas, and Miss Janton has been engaged by the music department of the National Park Seminary at Forest Glen, Md. Mr. Van Dusen's organ class this year has included a number of organists from cities outside Chicago who have come to Chicago regularly to continue their studies.

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ADDITION FOR WILMINGTON

Möller Factory Constructing Four-Manual, with Special Chapel Division, to Be Placed in Enlarged Edifice.

George Henry Day, F. A. G. O., organist and choir-master of St. John's Episcopal Church at Wilmington, Del., is looking forward to the completion of the extensive remodeling and enlargement of the plant of this church, especially as an important part of the reconstruction is the addition of a four-manual organ, with a special chapel division. The work is to be completed by Christmas. The organ is under construction at the factory of M. P. Möller. Mr. Day drew up the specifications, which are as follows:

GREAT ORGAN.

- (5-inch wind pressure.)
1. Bourdon, 16 ft., 61 pipes.
 2. First Open Diapason, 8 ft., 61 pipes.
 3. Second Open Diapason, 8 ft., 73 pipes.
 4. Gross Flute (solo), 8 ft., 73 notes.
 5. Gross Gamba (solo), 8 ft., 73 notes.
 6. Gemshorn, 8 ft., 73 pipes.
 7. Principal (from No. 3), 4 ft., 61 notes.
 8. Wald Flute, 4 ft., 73 pipes.
 9. Trumpet, 8 ft., 61 pipes.
 10. Chimes (from solo), 20 notes.

SWELL ORGAN.

- (5-inch wind pressure.)
11. Bourdon, 16 ft., 73 pipes.
 12. Diapason Phonor, 8 ft., 73 pipes.
 13. Stopped Diapason, 8 ft., 73 pipes.
 14. Salicional, 8 ft., 73 pipes.
 15. Viole d'Orchestre, 8 ft., 73 pipes.
 16. Viole Celeste, 8 ft., 73 pipes.
 17. Harmonic Flute, 4 ft., 73 pipes.
 18. Violina, 4 ft., 73 pipes.
 19. Flageolet, 2 ft., 61 pipes.
 20. Dolce Cornet, 3 rks., 183 pipes.
 21. Contra Fagotto, 16 ft., 97 pipes.
 22. Oboe (from No. 21), 8 ft., 73 notes.
 23. Clarion (from No. 21), 4 ft., 73 notes.
 24. Cornopean, 8 ft., 73 notes.
 25. Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

(5-inch wind pressure.)

26. English Diapason, 8 ft., 73 pipes.
27. Dulciana, 8 ft., 73 pipes.
28. Unda Maris, 8 ft., 61 pipes.
29. Concert Flute, 8 ft., 85 pipes.
30. Flute Celeste, 8 ft., 61 pipes.
31. Orchestral Flute (No. 29), 4 ft., 73 notes.
32. Piccolo (from No. 29), 2 ft., 61 notes.
33. Clarinet, 8 ft., 73 pipes.
34. Concert Harp, 4 ft., 61 bars.
35. Concert Harp Sub., 8 ft., 49 notes.

ECHO ANTIPHONAL ORGAN.

- (3-inch wind pressure.)
36. Vox Humana, 8 ft., 61 pipes.
 37. Quintadena, 8 ft., 61 pipes.
 38. Stentorphone, 8 ft., 73 pipes.
 39. Gross Flute, 8 ft., 73 pipes.
 40. Gross Gamba, 8 ft., 73 pipes.
 41. Gamba Celeste, 8 ft., 73 pipes.
 42. Tuba Mirabilis, 8 ft., 73 pipes.
 43. Cor Anglais, 8 ft., 61 pipes.
 44. Cathedral Chimes, 20 bells.

PEDAL ORGAN.

45. Resultant (No. 46), 32 ft., 32 notes.
46. Diapason, 16 ft., 44 pipes.
47. Bourdon (Great), 16 ft., 32 notes.
48. Lieblich (Swell), 16 ft., 32 notes.
49. Octave (No. 46), 8 ft., 32 notes.
50. Bass Flute (No. 47), 8 ft., 32 notes.
51. Cello (Nos. 40 and 41), 8 ft., 32 notes.
52. Tuba Profunda, 16 ft., 12 pipes (32 notes).
53. Fagotto (No. 21), 16 ft., 32 notes.
54. Tuba Mirabilis, 8 ft., 32 notes.

The chapel division, taken from the swell of the main organ, will be playable from a special console with separate blower, generator and swell shades. Its stops are to be:

GREAT ORGAN.

1. Diapason Phonor, 8 ft.
2. Stopped Diapason, 8 ft.
3. Salicional, 8 ft.
4. Harmonic Flute, 4 ft.

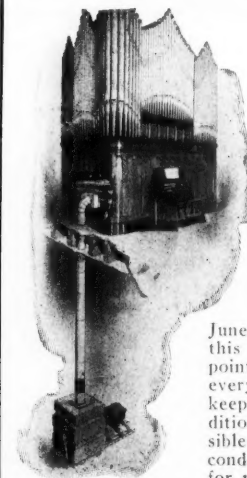
SWELL ORGAN.

5. Viole d'Orchestre, 8 ft.
6. Viole Celeste, 8 ft.
7. Flute, 4 ft.
8. Oboe, 8 ft.

PEDAL ORGAN.

9. Bourdon, 16 ft.
10. Flute, 8 ft.

There is to be a unit reed of ninety-seven pipes in the swell (fagotto, oboe and clarion) and a unit flute in the choir (concert flute, orchestral flute and piccolo). On the great the octave is derived from the second open diapason. By borrowing the gross flute and gamba from the solo, it is possible to use these important stops with all great combinations.



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By WESLEY RAY BURROUGHS

[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago, or 594 Garson avenue, Rochester, N. Y. Letters received by the 15th of the month will be answered in the succeeding issue.]

A GUIDE FOR PICTURE PLAYERS.

We have received a copy of the book "The Musical Accompaniment of Moving Pictures," by E. Lang and G. West, which is published by the Boston Music Company. This book is the first of its kind to attempt to deal with this subject, a new art, which is described in the introduction as "unlimited in its aspects." The authors assert there must be intelligence, quick perception, realization of dramatic values and, finally, and most important of all, resourcefulness. Indeed, they might have written a chapter on this one quality alone, including, as it does, memorizing certain standard and familiar pieces in all lines; the art of obtaining the correct registration, although the organ has a small one, and of being able to think quickly of the right thing to do in an emergency. They claim rightly that musical training is most important. Most theater organists lack a knowledge of even elementary harmony, a subject of the greatest value to them.

The first chapter deals with "Mental Alertness." We quote: "The player should size up his audience. Hardly two theaters in any place cater to exactly the same crowd. What goes on in one house 'falls flat' in another." This is a fact which players who have been in different cities know to be true. The next statement that brings our cordial approval is that "his knowledge of the picture must enable him to anticipate. We wish to emphasize this. We have been in large 'movies' where the leader or organist would, in order to finish a piece, drag it over a title cue into a different style of action. This is a bad practice. Far better to anticipate, even to beginning a piece on the fadeout of the preceding scene. An illustration of this occurred in 'Dr. Jekyll and Mr. Hyde' (John Barrymore-Laramount film). When Hyde entered the low den of vice we had been playing a mysterious dramatic number with three rather repeated notes, which he knocked for admittance. As the door opened we gradually opened the swell, and changed into a bright, lively number to illustrate the boisterousness of the place. Then as Giba, the girl whom he has cast off, approaches, we changed to a few measures of heavy dramatic value, and when he ascended the stairs to the Chinese den went into a characteristic Chinese theme. To have carried any one number beyond the psychological moment would have been to mar the synchrony, and it is also evident that swiftly changing scenes of this nature are best interpreted by the organist since he can do so smoothly, whereas the orchestra cannot. Therefore we repeat that anticipation should be cultivated.

The authors designate a keen sense of humor as being necessary on comedies and also that a player study his film. We suppose they mean that screenings of a feature for the musicians are a necessity. We believe this is the only satisfactory way a correct program can be laid out. We know of a player who never attended the screening of the features, selected his music in a hit-or-miss fashion and when asked what he was going to play, said: "Oh, I'm going to grab a bunch of stuff and churn right through it." Needless to say his playing sounded like a veritable hodge-podge of messiness.

That memorizing is the surest way the player can keep himself always ready for emergencies and gain security and ease is the most important note to be reflecting on the theatrical value of a film, they say "that the situation becomes so intense that nothing but a moment of silence can give actual realization to the spectators." This and the remarks on local color are well timed.

In the same paragraph is the statement that "the speed with which the action progresses will influence the tempo of the music." We wish this could be duly impressed on managers. The fact that if a theater is filled the operator receives orders to "speed up" the film, so that the seats may be emptied and a new crowd brought in makes it difficult always to follow this. We know the authors mean that the swiftness with which the story is developed should influence the tempo of the music, but when the reels are run in eleven minutes instead of fourteen it can easily be seen that a player experiences difficulty in following this.

Under "Musical Resourcefulness" they say: "As a guide for his registration the player should always have the orchestra in mind and the tone color of the various orchestral instruments." This is one secret of successful playing. Close harmony, as giving too much of a churchy effect, is warned against. "The player should try to develop, chiefly by cultivating his talent for improvisation." The authors then remark that this does not necessarily mean that he must be gifted as a composer, but if he learns to handle a given theme by rhythmic and modal variation, by extension and contrapuntal combination, the end is attained. An adante theme is then given, and twelve

illustrations of the way to treat it in bright, neutral and dramatic styles. To a player who has mastered harmony this will not be new, but unfortunately picture players of today, unless they are transformed church or concert organists, usually have omitted this necessary part of their musical education. In regard to themes, we believe that certain feature films do not require them. On many pictures it is better not to use a theme than to use one.

Pages 13 to 26 are devoted to transposition and modulation, and the examples given will be of great help to players unfamiliar with harmony. An attempt to define improvisation is commendable, but, as Dr. Carl and A. J. Goodrich both have remarked, this is a facility that is most difficult to acquire, and unless one is naturally gifted in this art, it might better be left alone. We have heard a certain well-known concert organist "improvise" an entire picture, and when he had finished a patron remarked: "Well, what did he play anyway?" His attempt consisted of short phrases, themes, snatches of one being played lightly in the treble, soon to be repeated on a heavy reed in the bass, and this style of work proved a distraction of a musical frame for the picture. Needless to say he did not retain his position long.

Under "Repertoire" a list of worthy compositions is given. Part 2, on "Musical Interpretation," has as its first subject "The Feature Film," taking as an example "The Rose of the World" (Elsie Ferguson). At the outset we frankly state we disagree with certain cues and suggestions as detracting from the picture. The "Elegiac" theme, oriental and cue 8, where Lieutenant R. wishes to write a biography of his friend, the song "Somewhere a Voice Is Calling" is not suitable. For cue 9, where the young niece attempts to play a love song on the piano, the suggestion is: Imitate school girl trying to play Grieg's "I Love Thee." This is a dramatic love song of the highest type, and to burlesque this, as well as to offer an imitation of the kitted walking on the piano keys, is to mar the picture and cheapen it. A number like Strobl's "Bride's Prayer" would furnish a continuity that is lacking right here and do away with too many changes in tempo and rhythm. Changes should be made gradually in a dramatic film of this kind so that the audience will enjoy the picture, unconscious of the fact that the music has been changed. Suggestions for cues 11 and 12 (agitato on love theme and Massenet's "Elegiac") are excellent, but at cue 14, where Rose faints, Nevin's "Rosary" is suggested. It strikes us that a religious song of this nature does not fit in with memories caused by reading love letters, whereas right here the song "Somewhere a Voice Is Calling" would be ideal. Cue 17, suggesting "I Hear You Calling Me," we do not approve. In fact, this number was used so much by pianists in the early days of the films that even to play a phrase of it produces a laugh.

The well-known fact that "variety of registration must add color to the music, and transition from one piece to another should be made by effective modulation," is then noted, and a paragraph on "flash-backs" or "passing scenes" shows the folly of too many changes of music in the endeavor to fit the film. The authors get at the point by laying down the principle "in most cases not to disrupt the continuity of the music while the flash-back lasts, but to change the intensity by playing in a dynamic degree of loudness or softness which betrays the secondary action."

The next section is devoted to hints on animated cartoon and slapstick comedies. Every theater organist should read these carefully—especially those who have recently entered this line from a church or concert position. The following terse sentences are to the point: "If the point of the joke be missed or the player lag behind with his effect, all will be lost." "It takes very little to make a crowd laugh, only the fuse to its magazine of laughter must be ignited with a live spark." "The player should keep in touch with publications of popular houses, since it will repay him to establish a reputation which will make the public say: 'Let's go to the Star Theater—you always hear the latest tune there.' This will prove a never-failing drawing card, and will react to the advantage of the organist in his relation to the box office and his own earning power."

Especially would we like to impress on many organists who think it is degrading to be compelled to play comedies at all to read the following quotation: "Rep is the keynote to the situation, with the current jazz tunes as a medium. When special effects are to be introduced or burlesqued, this may be done at any point in the piece and the piece instantly resumed." Indeed, we often wonder what "Brother Gloom" would really play if suddenly confronted with "Mutt and Jeff" or a slapstick comedy.

Hints on the wobbly news and scenes contain many valuable points. Part 3 contains hints on the theatrical organ and organ technique, registration, etc. An important point made is: "Listen to the orchestra, and endeavor to use certain combinations are suggested on joy, hope, yearning, love, hatred, defiance, rage, etc. As many a player has discovered, it is the reeds that will best express the sinister moods, while combinations of flutes, strings, harp, etc., express the happy ones best. To quote: 'Avoid constant use of too heavy a pedal tone.' Here we remark that a light pedal touch, a close imitation of the orchestral double bass, is desirable and effective. Several thematic illustrations of value are given. In the "Conclusion" an excellent resume of hints and material is given: "Do not think you have to play franti-

cally every moment of the time."

"Keep in touch with concerns that publish picture music."

"Renew and enlarge your repertoire often. Use wisdom in combining lighter stuff and artistic material, and work toward a happy union of the two."

In closing this brief review of the first endeavor to outline a guide for the picture player we will say that the authors and the Boston Music Company have done a real service for picture-players in writing and publishing this little book. They have emphasized many points on which we have constantly insisted, and we cordially commend this publication to every theater organist who desires to give his best service in this wonderfully fascinating line of organ work. Indeed, it will be a good thing for many organists and other musicians who delight in "knocking" the theatrical organ playing if they will buy a copy and read it through. We have no doubt it will be an eye opener to them.

NEW PHOTOPLAY MUSIC.

From the John Church Company, a melodious little suite of three movements, entitled "Pictures in the Firelight," by Walter Rolfe. A dreamy theme in F major with a passionate piu mosso as a contrast constitutes the first, "A Midsummer Wooing." "Interrogation," the second, is a schottische-like movement in B flat, delicate, quiet and pleasing, while the third, "A Lover's Rendezvous," is a short theme for clarinet, interspersed with a quasi agitato section in the minor. A separate publication, "In Thoughts," by H. Froelich, is a delightful little romance in F. All these will be excellent for general use.

From the Ditson Company we have four organ solos: "At the Cradle Side," by Goodwin, a graceful and rhythmic lullaby in F, while Jarnefelt's "Berceuse" has been transcribed for organ by G. B. Nevin. The third piece, by Gilere, the Russian composer, is his Prelude in C minor, which is dramatic and makes an excellent sinister theme. Nevin's "Festal Procession" is a brilliant march in C. J. Fischer & Bro. have issued an arrangement of Kramer's "Intermezzo," by Eddy, and it is an effective piece for theater use, being a sparkling number in G. "On the Mount," Frysinger's latest work, while of the religious type, will go well on neutral and quiet scenes, having a pleasing melody.

One of the most excellent suites of picture music that we have examined in a long time is Friml's "Suite Melodique." An original six-eight intermezzo in G, with contrasting portion in E flat, constitutes the first movement, the second being a wonderfully fine "Oriental." Number 3 is a "Love Song," which can be used as a theme, and the last, "Valse Lucille," is charming in melody and treatment.

SPANISH: Lee Roberts takes an intermission from writing popular fox-trot ballads and gives us "La Furlana," a brilliant Bolero, including pizzicato effects which are very satisfying.

ORIENTAL: Harry Shelley comes forward with another oriental number, a "Hindu Dance," in G minor. Starting with a characteristic theme, the changes of tonality and rhythm give a weird and sensuous effect. The final part changes to E minor. Paderewski's "Love Song" is published with this.

JAPANESE: "Petit Ballet Japonais," G. Goublier. This is a composition in which maestoso passages characteristic of Japan are contrasted with a dainty theme. Tone colors are richly spread out to the imagination and the organist in adapting this can obtain wonderful effects by use of strings, brass, woodwind, etc.

ITALIAN: "Chanson Napolitaine," R. de Boisdeffre. A six-eight barcarolle beginning with cello and string solos in the minor, and changing to a grazioso theme in the major.

NEUTRAL AND BRIGHT: Scenes from an Imaginary Ballet, Coleridge-Taylor. In five movements. The second, third and fourth will be found most useful for theater work. An Allegretto in B flat with recitative passages comprises the second. The third is in G, in tempo of a minuet, but very bright, while the fourth, an Andantino in A flat, has a lovely original theme. Number 5 is not effective either for orchestra or organ, while the fifth is a brilliant six-eight "Vivacissimo." The foregoing are Schirmer publications.

ANSWERS TO CORRESPONDENTS.

M. J. L. Chicago.—We mailed you a list of classification requested. Overtures we keep in a cover by themselves, finding the allegros useful on long agitato scenes, and the operatic selections in two others, one for light operas and the other for grand. Those like "Carmen" we place in the Spanish cover, and any opera that has national color or local we place in the proper cover.

H. I. S. Fargo, N. D.—Relative to the Los Angeles situation, inquire of the Music Company when you arrive there. The other queries have been generally answered many times before; however, we mailed you an extended answer.

Concert Conducted by Mrs. Levis.

Mrs. Edith Ewell Levis conducted a very successful spring concert at St. John's Methodist Church in Brooklyn, N. Y., of which she is organist, May 25, presenting a program of "songs of the new life." The special soloists engaged by Mrs. Levis included Aida M. Smith, soprano, late soloist of the Mendelssohn Choir of Pittsburgh; Rose Bryant, contralto, of the Brick Presbyterian Church, New York; Frank Mellor, tenor, of the First Presbyterian Church, New

York, and Knight McGregor, baritone, late of the First Presbyterian Church of Edmonton, Alberta. The program opened with Bach's chorale "O God of Life" and included works of many American and two Russian composers. A feature was the singing of "Love's in My Heart," by R. Huntington Woodman, with the composer at the piano.

SACRED SONGS

There are certain sacred songs that hold their attractiveness as years go by, and which time does not lessen. We instance the following:

Shepherd of Israel, by Hubbard
W. Harris60c
Just for Today, by Jane Bing-
ham Abbott50c
Alone With God, by Jane Bing-
ham Abbott50c
That Sweet Story of Old, by
John A. West50c
Bow Down Thine Ear, by Chan-
cellor Jenks60c
You Ask Me How I Gave My
Heart to Christ, by Cora Willis
Ware50c
Devotion, by Hubbard W. Har-
ris50c
The Mercy Seat, by Ernest A.
Leo, for low voice only60c
Be Thou Strong, by W. H. Neid-
linger50c
To Victory, by W. H. Neidlinger50c
All published in two or more keys.
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The Literature of Organs and Organ Music

Paper Prepared for A. G. O. Meeting
at Oberlin, Ohio, 1920

By CHARLES N. BOYD

In browsing on the literature of music one gets the general impression that the organ herbage is luxuriant and abundant, that its flavor is full, fine, that nourishment for old and young can easily be derived from convenient sources. But try such a diet exclusively for a few weeks, and this lovely general impression proves somewhat of a mirage. One's thoughts become saturated with quintadenas, legate, the inadequacy of American pedal organs, mounted cornets, gedackts, and gedackts, chorale preludes, mixtures, the colorists, plain-song, pispans, the importance of tests, Pachelbel, and other items too numerous to mention. The authors who discuss organ building make slight reference to music, which is proper, as they are concerned only with the production of ideal instruments for musicians. The musicians seem to divide their attention largely between advising the organ builders of their shortcomings and providing instruction for the youthful organ student. All these are praiseworthy aims, but they are chiefly responsible for the limited size of the average organist's library.

The books in general remind one of the story concerning the boy who, at an early age, was specializing on moths. Feeling the need of instruction, he started out to find a book on the subject. On the strength of the title page which he saw in a bookseller's window he invested his entire savings in one volume, "The Young Mother's Complete Guide." The purchaser of a book on some organ subject is not apt to get quite such a shock as this youngster must have experienced, but one is apt to find the organ book representative of three or four general types which are by this time rather well-worn.

Let us glance first at books on organ construction. The list is headed by the two elaborate volumes of G. A. Audsley entitled "The Art of Organ Building" (Dodd, Mead & Co., 1905, \$20). These two volumes total over 1,300 pages, and as the author claims, "form a comprehensive, historical, theoretical and practical treatise on the tonal appointment and mechanical construction of concert-room, church and chamber organs, profusely illustrated." Not every organist or builder is in sympathy with Dr. Audsley's personal theories on organ subjects, but regardless of individual opinions it must be granted that he has gone into the subject of organ history and construction with an interest and thoroughness that are seldom equalled. His latest book, "The Organ of the Twentieth Century" (Dodd, Mead & Co., 1919, \$7.50) is a volume of over 500 pages on "all matters relating to the science and art of organ tonal appointment and divisional apportionment with compound expression."

A work which long held a deservedly high place was Hopkins and Rimbault's "The Organ: Its History and Construction." Originally published in 1855, it was revised in 1870. Now mainly of historical value, it is still a mine of information, and has been industriously worked by more than one generation of younger authors. "The Recent Revolution in Organ Building," by George L. Miller (New York, Charles Francis Press, 1912, \$1), discusses modern developments, with special reference to the inventions of Hope-Jones.

"The Modern Organ," by Ernest M. Skinner (H. W. Gray Company, 1917, \$1.25), is a clear statement of certain important matters from the viewpoint of a successful builder. The explanations concern only the modern instrument or recent theories. William H. Clarke's "Outline of the Structure of the Pipe Organ" (Dutton, \$1.50), enjoyed considerable vogue in its day, but is now over forty years old, and thoroughly antiquated. A rather long list of books on organ building might be quoted without adding much to the organist's store of information.

Turning to the historical department we find first A. G. Ritter's "Zur Geschichte des Orgelspiels" (Leipzig, 1881, paper, \$6.65), one of the most widely accepted and quoted accounts of the organ and organ music up to the beginning of the eighteenth century. It is in two volumes, the first consisting of text and the second containing 136 musical examples.

"The Story of Organ Music," by C. F. Abdy Williams, is one of the well-known "Music Story Series" (Scribner's, \$1.25). The author devotes 124 pages to the history of the instrument, form in music, Italian and German organ music, up to J. S. Bach. After him come chapters on French, Spanish, English and Dutch organ music. Smart, Best and Stainer are the last English representatives mentioned, and evidently no American organists or composers existed for Mr. Williams in 1905. In spite of this and other shortcomings the book is worth a place in the organist's library, as a general summary of organ music.

"Cathedral Organists," by John E. West (Novello, 1899, \$1.75), provides a lot of information concerning early English organists—not all dry history by any means. Dr. Tye was a "peevish and humorous man"; an inebriate organist named Mudd burst out in song during a sermon in Lincoln Cathedral, and at Rochester seven anthems had been in rotation on Sundays for twelve years.

A book which imparts a certain amount

of information in a curiously verbose and haphazard style is Henry C. Lahue's "The Organ and Its Music" (L. C. Page & Co., 1902, \$1.60). The relative space assigned to many persons and subjects is entirely out of proportion to their importance, and the author was evidently guided more by the material at hand than by a clear perspective of the work in hand.

Summaries and descriptions of organ music might begin with the Kothe-Forchhammer "Führer durch die Orgel-Literatur" (Leuckart, \$1), which has been brought down to 1909, perhaps later. In many respects it is a desirable catalogue of organ music, with nearly 400 pages of titles and brief notes on important compositions. Naturally it is strong on German works; the Frenchmen are fairly well treated, better than the English (best orchestral transcription are not mentioned); the Americans are mostly ignored.

Pirro's "Johann Sebastian Bach: the Organist and His Works for the Organ," is available in an English translation by Wallace Goodrich (Schirmer, 1902, \$1.25). Widor contributed the preface. The smaller books on Bach, perhaps one of the most valuable, especially as it is concerned almost exclusively with the organ works.

The organ works of Mendelssohn have had a special attraction for writers on organ music, and these works have had a full share of attention. Dr. Charles W. Pearce's "On Mendelssohn's Organ Sonatas" (G. Schirmer, \$1.25) is one of the most valuable and readable analyses. J. W. G. Hathaway's "Analysis of Mendelssohn's Organ Works" (Reeves, \$1.80) is more formal and less informing.

One of the best books we have is Wallace Goodrich's "The Organ in France" (Boston Music Co., 1917). Mr. Goodrich has not only a comprehensive knowledge of his subject, but in addition what most of the other writers of organ literature lack—an attractive literary style. From the study of this book one gains not only a clear idea of French practice in organ building, but also the fundamental ideas which govern the adaptation of French organ music to specifications of other countries. Mr. Goodrich has the rare faculty of writing with enthusiasm and yet impartially, and his book can be recommended as one of the most informing and delectable on our list. Really this book is more complete than such a work as A. Collier's "L'Orgue Moderne" (Paris, Delagrave, 1913). An interesting essay is Albert Schweitzer's "Deutsche und Französische Orgelbaukunst und Orgelkunst" (Breitkopf und Hartel, 1906), in which the author shows a rather strong preference for French methods of construction and playing.

J. I. Wedgwood's "Dictionary of Organ Stops" (Vincent Music Company, London, \$2.50), first published in 1905, has already reached a fourth edition. It is a most worthy book, evidently written with real enthusiasm, and the author not only describes stops in more or less detail, but quotes examples from many organs and often provides historical and etymological notes. Another noteworthy work, "The Organ," devoted almost exclusively to stops, especially those of continental organs, is Carl Locher's, which is now available in nine languages and Braille type for the blind. The English edition is translated from the fourth German edition of 1912 (Dutton, New York, \$2.00).

Perhaps general methods of organ instruction are responsible for the considerable number of books on accompanying and registration, or perhaps it is because the average organ student dispenses with a teacher at such an early stage. At any rate, one of the best small books for the average organist library is John Matthews' "Handbook of the Organ" (Augener Ed. No. 9214, \$1). In 200 pages the author has managed to condense a historical sketch, the essentials of organ construction, some elementary organ lessons, advice for registration, specifications, glossary, numerous biographies and a guide through organ literature. In the latter detail the Augener publications are somewhat favored; in all other respects the author has been notably impartial, and quite up to date (1917). Readers who wish to test their knowledge of this book may do so by a supplement, "One Hundred Examination Questions for Organ Students" (Augener 10114, 25 cents).

E. Minshall's "Organs, Organists and Choirs" (Curwen, \$1) is planned for young English nonconformist organists. It has some good suggestions, but is much better adapted to English conditions than to ours. Organists who desire expert advice on the playing of liturgical services find a concise and authoritative exposition in Dr. J. Frederick Bridge's "Organ Accompaniment of the Choral Service" (Novello's Music Primers, 2 shillings). A much more pretentious book is A. Madeley Richardson's "Modern Organ Accompaniment" (Longmans, Green & Co., \$2.50). As the author explains at the end of the book, he has attempted to show the possibilities open to the skilful player, but there is a dangerous tendency to over-ornamentation if the reader became too much impressed with the vistas pictured in these 200 pages. Niedermeyer and D'Ortigue's "Gregorian Accompaniment" is available in an English version by Wallace Goodrich (Novello, 1905, \$1.50).

Arthur Page's "On Organ Playing" (Vincent Music Company, \$1.50) has the sub-title "Hints to Young Organists," and in some ways offers good suggestions. It is, however, rather old-fashioned and cannot compete seriously with more up-to-date treatises.

One of our earliest American books for organists is Dudley Fiske's "Illustrations in Choir Accompaniment, with Hints in Registration" (Schirmer, \$3), which dates from 1877. Unfortunately this work is completely antiquated, both as regards

organs and the material of the illustrations, but the foundation principles are still good, and the style is quite fascinating. It would be well if some competent person would compile a parallel work for modern organs and music, going into the subject with the same attention to detail that characterizes Buck's 175 large pages.

A book which experience has proved a boon to students is Clifford Demarest's "Organ Accompaniment" (H. W. Gray Company, 50 cents). It is the most concise, direct and edifying work of the kind we have yet encountered, and provides exactly the information the organist needs in his first accompaniment studies. It forms the ideal introduction to the longer and more elaborate works mentioned in this connection. Dr. A. Eaglefield Hull's "Organ Playing: Its Technique and Expression" (Augener, 1911, \$2) is addressed to "organ students who esteem rightly their high vocation." It is replete with valuable suggestions for touch, fingering, tone color and style, and the excellently-chosen musical examples cover a wide range of the best classic and modern organ music. Dr. Hull's fluency sometimes leads to such statements as "organ composers, like good vocal writers, usually frame their pedal passages so that they flow easily from the feet," but he is an enthusiast on his subject, always in touch and sympathy with the most modern achievements, and this book must be regarded as one of the most illuminating of its class.

A recent book of great practical value is Everett E. Truett's "Organ Registration" (G. W. Thompson & Co., Boston, 1919). Written by one of the well-known founders of the A. G. O., and dedicated to the guild, it has in its favor several important points. First of these is its unusual fulness of detail; not many organists would have the patience to write 257 pages of such explicit explanation. It is thoroughly practical, the examples chosen being from music that is generally used, and the directions cover all sizes of organs from one manual upward. It is conservative and sensible, suggesting abundant variety without inspiring a desire for sensational effects, and though evidently planned for students the book is a fine reminder to older organists who have grown attached to certain convenient combinations.

The very latest book on organ registration is Gordon Balch Nevin's "Primer" (Oliver Ditson Company, 1920, \$1.50), which is a helpful and well-written book for students. Its particular feature is the absence of directions for the use of specifically named stops, and the suggestion upon listening to tonal results from the pupil's first lesson.

The first book, apparently, of what will doubtless develop into a literature of its own is "Musical Accompaniment of Moving Pictures," by Edith Lang and George West (Boston Music Company, 1920, \$1.25). This little manual contains much of value to church as well as theater organists, such as the chapters on "Mental Alertness," "Improvisation" and "Modulation." The suggestions for the repertoire would certainly have proved fatal to an organist had they been propounded fifty years ago. As a matter of course the question of registration is viewed from several new angles, and in place of the great old-fashioned style we have recommendations of combinations for suspicion, hatred, cruelty, horse races and views from an aeroplane. This book is well worth reading.

We should also include the volumes of recital program annotations put forth annually by Messrs. Heinroth, Baldwin, Quarles and others. These brief notes represent a lot of research, and are often extremely fortunate and clever in their wording. Someone would do organists a favor by compiling a volume of this material in convenient arrangement as a commentary on the best organ music.

In addition to these books, devoted exclusively to the given subject, must be mentioned such indispensable to the organist's library as the Spitta "Fachbiography," the two Schweitzer volumes, and Parry's book on Bach; the preface and notes to the Widor-Schweitzer and new Novello and Peters Bach editions; d'Indy's life of César Franck; "The Science of Musical Sounds," by Dayton C. Miller, and the larger musical dictionary of which Grove's undoubtedly is the most useful to the organist.

A large part of the valuable organ literature is found in detached magazine articles, such as Harvey Grace has been contributing to the Musical Times, and such as we find in the two excellent American organ magazines we enjoy each month. To go into an extensive discussion of this material is beyond the province of this paper. We only wish that some of the men who do this excellent work would undertake it on a large scale. Perhaps some of these days the busy man who could write such books will be encouraged to undertake the task, and the organist will have the opportunity, as yet all too rare, to have mental refreshment without so many pertinent suggestions as to organ building, registration or choir accompaniment. It has been a pleasure to note that some of the best books mentioned are the work of Americans. Let us hope that our own musicians and writers will be given incentive to add important works and build up a literature around the organ and its music.

George Tucker, who is making his headquarters at Lincoln, Neb., has had a busy season in the west and southwest. Among his activities have been the re-juvenation of four college organs and three in churches, and his most recent order has been for the rebuilding of the instrument in the Methodist Church at Carthage, Mo.

HILLGREEN ON TRIP ABROAD

Makes Trip to Old Home in Sweden After Long Career in U. S.

Alfred Hillgreen of the Hillgreen-Lane Organ Co. of Alliance, Ohio, was a passenger on the Scandinavian steamer Bergtjord, bound for Sweden, when, according to an Associated Press report, fire was discovered in the hold of the vessel. No report has been received from Mr. Hillgreen, and no other announcement concerning the vessel has been given through the press, so it is assumed that the fire was brought under control and that the steamer continued its voyage.

Mr. Hillgreen is returning to Sweden, his native land, after an absence of thirty-nine years in America, where he has devoted his time wholly to the organ industry, and has achieved one of the most successful records in the history of American organ building. His son Robert is assuming his duties in the factory during his absence.

Hillgreen-Lane are supplied with work that will consume their efforts throughout the current year. Of late an unusual amount of foreign work has been offered them, but contracts already entered preclude the acceptance of more than a fraction of this work. The proffered orders came from Spain, Egypt, Japan and Australia, and from the Hawaiian Islands.

Nevin Goes to Johnstown.

Gordon Balch Nevin, composer-organist, has resigned as organist of the First Presbyterian Church, Greensburg, Pa., to accept a similar position with the First Presbyterian Church of Johnstown, with a large increase in salary over his present position. Mr. Nevin may be said to be returning to the Johnstown church, since he was organist and choir director there for more than two years, leaving Johnstown to accept a position as organist in a large Cleveland church. Mr. Nevin leaves Greensburg this month. He goes, in his own words, "with the most pleasant feelings toward all the officers of the church, as well as the members of the present choir, who have been loyal to me, in the most heart-warming manner."

Fifteen Sunday Recitals.

Ernest Prang Stamm, organist of the First Christian Church, Tulsa, Okla., completed a series of fifteen consecutive weekly organ recitals on Sunday afternoon, June 27. Among the compositions played were ten suites: California Suite, Roland Diggle, "Sea Sketches," Egyptian Suite and Persian Suite, Stoughton; "Peer Gynt" Suite, Grieg; Pastoral Suite, Demarest; American Suite, Bartlett; "Sketches of the City," G. B. Nevin; Second Suite, Rogers; Gothic Suite, Boellmann, besides Schubert's B minor Unfinished Symphony; part of Widor's Sixth Symphony; the Sonata in D flat by Rheinberger; the First Sonata of Guilmant, and part of the Fifth Sonata by Guilmant; five overtures: "Zampa," Herold; Concert Overture in E flat, Faulkes; Concert Overture in C minor, Hollins; overture to "William Tell," Rossini, and Overture to "Poet and Peasant," Suppe; three fantasias—one by Franz Wagner, Grand Fantasia in E minor ("The Storm"), by Lemmens; Chromatic Fantasia by Thiele, and ninety-four separate solo pieces. Twenty "request" numbers were played.

Noble to Visit England.

T. Tertius Noble will spend his summer vacation in England and during his absence Harold V. Milligan will be in charge of the music at St. Thomas' Episcopal Church, New York.

W. M. Jenkins, organist of the Westminster Presbyterian Church, St. Louis, is receiving bids for a large organ for that church. The organ when completed will be one of the most representative instruments in St. Louis. The builder has not yet been selected.

Herbert F. Sprague, formerly of Toledo, is organist of the Howard Theater in Chicago. In this position he succeeds Allen Bogen, who has gone to the Playhouse, in the Fine Arts building.

Organist and Choirmaster in the Religious Service

By EDWARD DICKINSON, LITT. D.

Professor of the History of Music in
Oberlin College.

[Abstract of Paper Presented at the A.
G. O. Convention, June 22, 1920.]

The clew to the whole duty and action of the choirmaster is in the conception that he, like the clergyman, is a minister of religion. His art is used not to arouse artistic pleasure but to promote the spirit of piety. The aim of church music, unlike other forms of music, is to aid a purpose other than its own advantage. It is not mistress but servant. The church accepts music, like all art, as a help in the accomplishment of her supreme ends, and she has therefore the right to prescribe the duties of music and the manner in which those duties shall be performed. The supreme duty of the church is to bring men nearer to God. Anything in architecture or painting or poetry or music that would turn the mind away from this endeavor is false and injurious. The fascinations of beautiful form and color and sound have such an enormous power over the mind that the claims of faith, the desire for holiness, may lose their force in face of the seductive charms which art offers to the eye and ear.

At this point, therefore, is found the "problem" of church music.

Music is able to unite with religion only because the two have something in common. Both appeal to the emotional faculty. The heart of religion is not primarily in the understanding or the will, but in the feeling nature of man. Theology, dogmas, creeds are matters of the understanding; the essence of religion is faith and the support of faith is in the intuitive conviction of the soul. Music acts upon the emotional nature directly, while painting and poetry act upon it through the medium of experience and representation. Music is of all the arts best adapted to suggest ideas of eternity and infinity and therefore is the medium best suited to express the longings of the emotional nature. No other art can so fully realize the joy and peace that come from believing. For this reason music has been the chosen means of religious expression in all times and nations.

The practical difficulty in the administration of church music lies in distinguishing between aesthetic impressions and devotional needs. The powerful effect upon the senses which music produces must not stop with mere musical gratification. Music in concert hall, theater and home circle is an end in itself. Not so in the church, where music must be conceived and performed as an agent to another end, that of the promotion of piety and the spirit of worship. To establish and maintain this relationship, to reduce music from an end to a means, is the great difficulty which confronts the church musician.

It is doubtful if music can by itself alone create a devotional mood. It can produce a peaceful, solemn mood, but can it produce a feeling so definite as love to God, contrition, or holy desire? To effect this, other agencies must enter. There must be a worshipful feeling already existing, and then music finds its value as an intensifier. The music must be as beautiful as possible, but the true object of music as an element in the office of prayer must never be lost to sight.

A few principles must be kept in mind. The first is that the style of the music must be ecclesiastical, for there is, in a general way, a distinction between religious style and secular style. Music has an immense suggestive power and in this lies the opportunity as well as the peril. Music in the course of the ages has gathered certain associations and it is important to avoid a music that carries obvious theatrical or other worldly suggestions. The music that bears distinctly churchly associations

must be employed. Ecclesiastical authorities, compilers of hymn-books, etc., have agreed to omit compositions borrowed from operas, love songs, military songs and the like. Certain rhythms and instrumental effects are also out of place.

There must be unity in the service. The minister and choirmaster must cooperate. The organist or choirmaster can easily ruin the effect of a solemn sermon, Scripture reading or prayer. Even in a non-liturgical service the conception of unity, appropriateness and dignity must be maintained and the surest safeguard against allowing the musical service to act merely as a musical entertainment is in making it appear that in anthem, solo or hymn the words are paramount. The song must be felt as a means of delivering the sacred text. The congregation must know the words; either familiar words must be chosen, or the words must be printed on the leaflet or else read by the minister. The words must also be those that apply to the need of the whole worshipping body—words that apply to an exceptional experience or situation, such as certain oratorio airs, must not be used. The whole idea of a religious service is that individual distinctions must be kept out of sight, the individual lost in the mass. The ideal church choir, therefore, is a chorus. In solos the personality must not be exploited. The fingers are simply representatives of the people in the office of prayer and praise.

A great difficulty in the way of the church musician in carrying out these principles lies in the lack of appreciation of them on the part of the congregation. Here the minister should help. A tactful and intelligent sermon from him on the subject would often work wonders in bringing the people into sympathy with the aims of a truly consecrated choir leader.

In brief, the organist and the choirmaster are ministers of religion. The constant conviction that they are such, some knowledge of the history and ideals of worship in the Christian church and an enlightened common sense will make their way clear before them. Church music, like all other music in this country, needs development and reform. The organists' guild has a noble opportunity.

His Tenth Recital at College.

Dr. William C. Carl played his tenth engagement at Allegheny College, Meadville, Pa., June 15 and 16. His programs commencement week were drawn from the works of Bach, Mendelssohn, Handel, Couperin, Guilman, Bonnet, Gigout, Boellmann, Camidge, Dubois and Chauvet. Dr. Carl played the inaugural concert, when the organ was installed, and became a favorite with the college audiences.

Death of George O. Martine.

George O. Martine, organist and director of music for forty-five years at the Reformed Church of Nyack, N. Y., died suddenly May 25. His career began at the early age of 10 years, playing the organ at Sparkill, N. Y., and then at Clarksville. He was the composer of several choral works of merit, and was a member of the American Guild of Organists.

E. S. Ender Goes East.

Edmund Sereno Ender, organist and professor of music at Carleton College, Northfield, Minn., attended the A. G. O. convention at Oberlin and then went to his accustomed place in Connecticut for a few weeks' rest. One recital will claim his attention at Southington, Conn., before his return. On his way west he expects to stop a few days in New York and attend the N. A. O. convention.



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COURBOIN GOES TO EUROPE

He and Alexander Russell Are Sent Abroad by Rodman Wanamaker.

Charles M. Courboin is to spend two months this summer in Europe in musical research as the representative of Rodman Wanamaker of Philadelphia and New York. In recognition of the success of his Philadelphia series, Mr. Wanamaker is sending both Mr. Courboin and Alexander Russell, concert director of the Wanamaker stores, to Europe. Mr. Courboin will go from New York direct to Havre and from there to his old home in Antwerp, where he will spend several weeks visiting his father and other relatives in that city. Mr. Russell, who precedes him by one week, will go through England and Scotland and later will join Mr. Courboin in Paris, from which point they will make a part of the remaining trip together. It is expected that France, Switzerland, parts of Italy and Spain, and points of interest in Germany and Holland will be visited.

The trip will be for two purposes—the first to secure the latest ideas of European builders in the matter of organ construction, and the other to obtain as many new compositions for the organ as possible for early presentation in this country.

Mr. Courboin expects to return to this country Sept. 1, and will take up his fall series at the Wanamaker Auditorium about Oct. 1. It is hoped by the Wanamaker interests that the New York organ will be completed early in the winter, thus making it possible for recitals to be given in both cities.

June 24 Mr. Courboin played the recital incident to the re-dedication of the rebuilt and enlarged organ in St. Paul's Church, Oswego, N. Y., where he was organist for ten years. June 25 he dedicated the organ built under his direction by the Austin company for Centenary Methodist Church of Syracuse.

GROUP AT NORRISTOWN, PA.



This photograph shows Pietro A. Yon, with Harry Sykes, organist, and Ronald O'Neil, pianist, both of Norristown, Pa., who were the first to perform Mr. Yon's "Concerto Gregoriano" with organ and piano. These two artists gave the Concerto a second presentation in Norristown, at Christ Reformed Church, May 17, deepening the impression made by its first hearing.

Robert Keller Recovering.

Walter Keller's son, Robert, who was severely injured in fencing with a fellow student in a room in one of the dormitories at Harvard, has been brought back to Chicago and is recovering as rapidly as could be expected. Young Keller had an almost miraculous escape from death. He is expected to regain full sight of his eye and the use of his arm, which was paralyzed.

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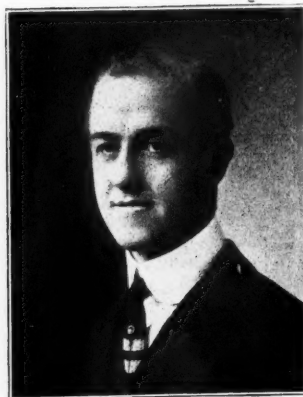
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Commencement of Guilmant Organ School, Under Direction of Dr. William C. Carl, Brings Out Good Performance.

Owing to alterations at the First Presbyterian Church, the commencement of the Guilmant Organ School was held this year in the Swedenborgian Church on East Thirty-fifth street, New York City. Although in strange surroundings the graduates distinguished themselves in playing of exceptional rhythm and musical insight. As the academic procession of the faculty, alumni and students entered for the nineteenth annual commencement, Edith Elgar Sackett, of the class of '16, played Guilmant's brilliant march from the "Ariane" Symphony.

It would be hard to select any one member of the class for special mention, as the 1920 class is a notable one. It easily made the large and distinguished audience, which included Joseph Bonnet and other well-known artists, realize the character and the scope of the work accomplished during the years of their study. To hear a program played with a firm and certain rhythm, clear-cut phrasing, sure technique, excellent taste in registration and broad understanding of the works played is a rare delight to record. The program had been well chosen and each member of the class of eight graduates and three post-graduates played as artists. The audience easily lost sight of the fact that students were presiding at the console.

The record of the Guilmant School is unique. Founded by Dr. Carl in 1889 with Alexander Guilmant, his friend and master, as honorary president, it has pursued a successful career second to none. Hundreds of students have taken advantage of the courses offered and are now occupying positions of eminence throughout the country. The alumni include such names as Harold Vincent Milligan, Kate Elizabeth Fox, Jessie Craig Adam, Harry Oliver Hirt, Wesley Ray Burroughs, Mary Adelaide Liscom, Willard Irving Nevins, Cornelius Irving Valentine, Eugene C. Morris, W. Ralph Cox, Grace Leeds Darnell and Philip Berolzheimer (now city chamberlain of New York).

The faculty, headed by Dr. Carl and Clement R. Gale, Warren R. Hedden, Willard Irving Nevins, Howard Duffield, Lewis C. Odell and Charles Schlette, is a distinguished one. Theodore Dubois is the honorary president and Joseph Bonnet honorary vice-president. Samuel A. Baldwin and Clarence Dickinson continue to serve on the board of examiners. The William C. Carl gold medal, presented annually to the banner student of the year by Philip Berolzheimer, was won by Edith Lois Birchard. The Rev.

FACULTY AND GRADUATING CLASS OF THE GUILMANT ORGAN SCHOOL.



Dr. Howard Duffield, chaplain of the school and member of the faculty, presided and spoke of the indefatigable industry and intelligent perseverance of Dr. Carl in connection with this school, for under his guidance it has broken all records for continuous existence for an institution devoted alone to the study of the organ (or any other specialized branch of music).

The graduates are:
Elizabeth Christina Garrison.
Ruth Whittier Talmage.
Florence Lee Ruhl.
Elsie Garretson Stryker.
Robert Fletcher Carpenter.
Edith Lois Birchard.
Leah Elizabeth Mynderse.
David Hugh Jones.

The post-graduates are:
Harry Wells Cosgrove.
Hugh James McAmis.
Brayton Stark.

The program of the commencement included:

Chorale and Toccata from "Suite Gothique" Boellmann
Elizabeth Christina Garrison, '20.
Largo and Allegro (Sonata in D minor) Guilmant
Ruth Whittier Talmage, '20.
Introduction and Allegro Risoluto (Sonata) Salome
Florence Lee Ruhl, '20.
Second Organ Sonata Mendelssohn
Elsie Garretson Stryker, '20.
"Recit de tierce en Taille" de Grigny
Fugue in C major Buxtehude
Robert Fletcher Carpenter, '20.
Toccata and Fugue in D minor Bach
Edith Lois Birchard, '20.
"Exquise en fa mineur" Schumann
Leah Elizabeth Mynderse, '20.
Allegro from the Tenth Concerto Handel
David Hugh Jones, '20.
Allegro from First Sonata Mendelssohn
Harry Wells Cosgrove, Post-Graduate, '20.
"Rhapsodie Catalane" (with Pedal Cadenza) Bonnet
Hugh James McAmis, Post-Graduate, '20.
Allegro from Sixth Symphony Widor
Brayton Stark, Post-Graduate, '20.

ODELL ORGAN FOR ATLANTA

All Saints' Episcopal Church to Replace Burned Instrument.

All Saints' Episcopal Church of Atlanta, Ga., perhaps the most prominent Episcopal church in the South, is to have a new three-manual and pedal Odell organ to replace the instrument destroyed by fire last January. The deal was negotiated at Atlanta by Lewis C. Odell personally, and the specifications are the result of the study of the needs of the church by him in consultation with William E. Arnaud, organist of the church, and the music and building committees. The specification follows:

GREAT ORGAN.
1. Double Open Diapason, 16 ft., 61 pipes.

2. Major Diapason, 8 ft., 61 pipes.
3. Open Diapason, 8 ft., 61 pipes.
4. Gamba, 8 ft., 61 pipes.
5. Viol d'Amour, 8 ft., 61 pipes.
6. Doppel Flöte, 8 ft., 61 pipes.
7. Flute Harmonique, 4 ft., 61 pipes.
8. Octave, 4 ft., 61 pipes.
9. Trumpet, 8 ft., 61 pipes.

SWELL ORGAN.
1. Bourdon, 16 ft., 73 pipes.
2. Open Diapason, 8 ft., 73 pipes.
3. Salicional, 8 ft., 73 pipes.
4. Aeoline, 8 ft., 73 pipes.
5. Unda Maris, 8 ft., 61 pipes.
6. Vox Celeste, 8 ft., 61 pipes.
7. Stopped Diapason, 8 ft., 73 pipes.
8. Rohr Flöte, 4 ft., 73 pipes.
9. Dolce Cornet, 3 rks., 183 pipes.
10. Cornopean, 8 ft., 73 pipes.
11. Oboe, 8 ft., 73 pipes.
12. Vox Humana, 8 ft., 61 pipes.
13. Cathedral Chimes, 20 tubular bells.

CHOIR ORGAN.
1. Violin Diapason, 8 ft., 73 pipes.
2. Viol d'Orchestre, 8 ft., 73 pipes.
3. Concert Flute, 8 ft., 73 pipes.
4. Quintadena, 8 ft., 73 pipes.
5. Dulciana, 8 ft., 73 pipes.
6. Flute d'Amour, 4 ft., 73 pipes.
7. Harmonic Piccolo, 2 ft., 61 pipes.
8. Clarinet, 8 ft., 73 pipes.
9. Harp, 49 bars, with resonators.

PEDAL ORGAN.
1. Double Open Diapason, 16 ft., 30 pipes.
2. Open Diapason, 16 ft., 30 notes.
3. Bourdon, 16 ft., 30 pipes.
4. Lieblich Gedeckt, 16 ft., 30 notes.
5. Flute, 8 ft., 30 notes.

Elwyn Owens has resigned as one of the organists of the Newman Theater at Kansas City and passed through Chicago in June on his way to his home in Milwaukee for a short rest before resuming his organ work. Louis R. Flint of the Newman now has as his aid at this theater, with its large organ, Q. F. Landwehr, a former pupil, who has come from St. Louis to take the position.

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ATLANTA:

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SIoux CITY:

"Mr. Goodwin is recognized as one of Chicago's most brilliant organists. At the close of his concert he had the unusual experience of being immediately re-engaged for a second appearance the following night."

CHICAGO:

His style is so free, and his technic so smooth that he is at once placed among musicians of the first rank.—Music News.

PITTSBURGH:

He gave a masterly performance. All his numbers were played from memory and into all of them he instilled the brilliancy of which he is capable and with which his Chicago acquaintances have become familiar.—The Diapason.

MILWAUKEE:

Displayed splendid virtuosity.—Milwaukee Sentinel.

Guild Examinations and What They Bring Out

By WARREN R. HEDDEN
Mus. Bac., F. A. G. O.

Paper Read at Convention of the
American Guild of Organists,
Oberlin, Ohio, June 23

There is no doubt that you are all so familiar with the history of the guild that an exhaustive account of the inception of its examinations is quite needless at this time. However, some purposes may not be out of place. As you know, we are probably the only organization in this country which is conferring titles, after examination, upon organists exclusively. In planning this work, some twenty-five years ago, there was no model to follow unless we adopted the plans of the Royal College of Organists of England, and the bond of a common language and the similarity in educational schemes were factors in the acceptance of the general system of procedure which had met with so great success in the land across the sea.

We have no doubt noticed the growing desire of musicians for such titles as "doctor" or "bachelor of music," neither of which may perhaps require especial virtuosity as an instrumentalist, and we have been distinguishing the members of our own profession by the conferring of our own particular titles of "fellow" or "associate," both of which indicate to the public in general that the possessor is a performer of special quality, upon the "king of instruments."

Up to the present time the title of fellow has been conferred upon 140 members, and the associate on about 455, amounting in all to very nearly, if not quite one-third of the entire membership of the organization. This large percentage of academic members is a powerful safeguard for the welfare of the guild and the perpetuation of its best purposes.

Each year there is a considerable percentage of musicians of mature age and established reputation among the candidates for examination, which is an indication that people of experience hold our annual tests in respect and deem our titles to be worthy of attainment.

This year the examinations were held in sixteen centers in the United States and also in Toronto, Canada. The participation of Canadians in the work is an interesting feature. Our date is as near June 1 as possible, which seems to be the most convenient for the largest proportion of the candidates, but still conflicts with college examinations in some places. To avoid this condition would be difficult. If our date were placed later in June it would be impossible to notify candidates of the results of their ordeal before the summer vacation, as is now the custom, which has come into acceptance because of the general demand that results shall be announced at the earliest possible moment. This entails a heavy strain upon the examiners at headquarters and myself, but we are glad to have the matter cleaned up as far as possible before taking our own vacation. Occasionally there is a request for examination at some irregular date, but this involves too much labor and expense. To establish a second session each year we need a much larger number of candidates than we now have.

Our population is more than two and one-half times that of England, but in that country there are at least ten times as many candidates per year at the examinations of the Royal College of Organists as we have. This condition demands that we cultivate a larger demand for the higher achievements in our profession. Our salaries are better than those paid in England, as a rule, but our membership is less desirous of academic achievement, and we have perhaps too little respect for scholastic excellence, unless coupled with unusual virtuosity. I am quite sure that our examiners are more lenient than those of England, or is it possible that our candidates are so superior that we usually pass about one-half of the aspirants, while in England the percentage of happy ones is only from 15 to 25 per cent of those examined?

Many of our candidates exhibit extreme nervousness at the sessions, suggesting that they are not at all confident of the quality of their preparation, although the requirements are invariably published eight months in advance, and they have varied but little in recent years. Nearly all gain fairly respectable marks for "accuracy" in playing the prepared pieces but the awards for interpretation are sometimes not very high.

Considerable carelessness is apparent in the lack of preparation for the test of reading a vocal score, such as is to be found in anthems, but perhaps the worst performances are heard in attempts at transposing, in which accomplishment very few candidates show facility. On the other hand, there is often a very deplorable nonchalance in regard to this very worthy accomplishment. How often our choir singers request us to play in some other key than that of the available copy. Singers are very inconsiderate in this matter, but no one would wish to give one of his choir a chance to say that he could not transpose a simple piece.

Then there are many organists who can improvise with at least a little facility, but cannot harmonize a simple melody at all respectably when required to do so

without practice. Keyboard harmony should be practiced assiduously by all candidates, and they should likewise be able to harmonize a simple figured bass at the keyboard. It is painful to listen to some of the futile attempts. We are more fortunate than our ancestors, and are not required to accompany a choir from a "figured bass," but still it has the appearance of illiteracy when one cannot reckon the simplest intervals on the keys and this failure receives justly low marks.

In attempts at modulation the mirth of examiners is sometimes not unjustifiable. Knowledge of the "geography of the keyboard" is often conspicuously absent. A candidate will spread the parts so far apart as to lose control of the situation, and the results are both ludicrous and distressing.

In the work of the second day the counterpoint presented shows that there is often a very hazy idea of what "strict counterpoint" is, and also disregard of the proper rhythms to be employed in the various "species." This is a waste of the candidate's time. Examiners will not accept "jazz" rhythms, such as were confidently presented this year by some of our amiable constituents. The examiners also are sadly prejudiced against direct consecutive octaves and fifths, which are plentiful in the papers of candidates possessing supposedly good eyesight, while they are remarkably infrequent in the dictated work of our blind candidates every year. These afflicted ones furnish some of the best work that is presented, and give rise to the wish that the rank and file of the unafflicted would cultivate some of the senses which are so wonderfully developed by blind people.

The foregoing remarks are presented with the hope that the studies of intending candidates will be prosecuted in correct directions, with proper selection of methods and ambitious striving for the best accomplishments.

FREDERIC B. STIVEN.



Frederic B. Stiven, professor of organ at the Oberlin Conservatory of Music, is one of the younger organists of the middle west who is meeting with pronounced success. In addition to his work at Oberlin, he is organist and director of music at Calvary Presbyterian Church in Cleveland. This is one of the most important positions in that city. The organ at Calvary Church is a large four-manual Austin with a tower great organ and a large echo organ in addition to the regulation four manuals. Mr. Stiven holds the bachelor of music degree from Oberlin and the associateship of the American Guild of Organists. For the last two years he has been secretary of the Northern Ohio chapter of the guild. From 1909 to 1911 he spent two years in Paris studying with Guilmant. It is interesting to know that Mr. Stiven took the last lesson that Guilmant ever gave, a few weeks before his death, in March, 1911. During the remainder of his stay in Paris he studied orchestration with Widor. Although Mr. Stiven's duties at Oberlin keep him fully occupied, he finds time to do some recital work. He will give one of the recitals at the convention of the National Association of Organists in New York the last week in July.

Scholin's Choir Gives Concert.

Under the direction of Albert Scholin, formerly of Chicago, the choir of sixty voices of the Zion Mission Church at Jamestown, N. Y., gave a very successful performance of the first part of Mendelssohn's "St. Paul" on the evening of June 1. It was the annual concert of the choir. The Jamestown papers gave high praise to the singing and to the work of Mr. Scholin, organist and choir director of the church. Miss Gertrude Johnson assisted at the piano and Miss Lillian Sandbloom at the organ.



BY HAROLD V. MILLIGAN.

SIX PIECES NOUVELLES, By Amedee Reuchsel; published by Laudy & Co., London.

The physiognomy of the Edition Laudy is not entirely foreign to the eyes of American organists, being made familiar to us through the extremely popular Borowski Sonatas and Suite. After so auspicious an introduction, one is naturally somewhat prejudiced in its favor, and the first glance at these ten new pieces is enough to show that here again the Edition Laudy presents something of interest and real worth. In spite of the somewhat Teutonic appearance of his name, M. Reuchsel is a Frenchman, being at the present time the organist of St. Denis du St. Sacrement in Paris. His name is a new one to us; we have never seen any of his music before, nor have we seen his name on a program, and yet these ten pieces are numbered Op. 180. If the other 179 published works are in any way comparable to these, it is really extraordinary that they have not made their way to this side of the Atlantic long before this. The modern French school, to which they obviously belong, is well known here, and Paris is the Mecca of the present generation of organ students; perhaps some of them have brought home other Reuchsel pieces in their steamer trunks. If so, we would like to know about them.

These "Six Pieces" (French pieces nouvelles pour Grand Orgue) are always either "dix" or "douze"! They are varied in style and content, yet all marked with a distinctly personal touch, the hallmark of a distinguished musical personality. The varying characters of the ten pieces may well be described by enumerating their titles: "Pastorale," "Allegro Symphonique," "Meditation," "Fantaisie-Choral," "Berceuse de Noel," "Introduction et Canon," "Elegie," "Marche Triomphale," "Printemps," and "Toccata." We like especially the "Fantaisie-Choral," this is the kind of music we like to play in church—dignified, exalted in mood, scholarly, without being pedantic, it is our ideal of good worship music. The "Pastorale" is another piece that will appeal to American organists. The melody is well adapted to the pungent tone of a well-voiced oboe, with a fluent second theme designed to exploit a mellow 8-foot flute. In this number, as in one or two of the others, the composer makes a brief foray into the tempting domain of the whole-tone scale, the whole-tone intervals contrasting sharply with the chromatic style which is his familiar habit.

It is interesting to note that the "Meditation" is dedicated to M. Arthur Kraft, organist at Cleveland, Ohio. It is an extremely well-written piece of organ music, such as could have been composed only by a player and lover of the instrument. The contrasting tones of the three manuals are woven together with the utmost skill and the piece is one of the best of the set. "Berceuse de Noel" is a cleverly conceived "study in thirds," in which the melody is worked out in thirds on the 4-foot flute, or, if preferred, on an 8-foot stop played an octave higher than written. Being a Frenchman, the composer indulges his leaning toward chromatic sequences to his heart's content. The "Introduction et Canon" leads off with a chorale-like theme at full organ which serves as the introduction. The canon is built of short phrases and is as interesting as a canon can be; beginning quietly, it works up to full organ for an imposing ending. The "Elegie" is dedicated to the memory of W. T. Best. The "Marche Triomphale" becomes in some of its phrases almost a popular tune. "Printemps" is a delicious bit, especially suitable for a mellow-voiced geddeck, with a brief reminiscence of Debussy's "Corde."

All of these pieces are well adapted to the needs of American organists and we are glad to recommend them highly. The

examination of them has afforded us real interest and pleasure.

GAVOTTE IN F MAJOR, by Beethoven; arranged for organ by Edward Shippen Barnes; published by G. Schirmer, New York.

The appearance of a "hitherto unpublished" composition by Beethoven may be accounted something of an event. This charming little Gavotte has existed only in a manuscript attributed to Mozart, but recently established as being from the hand of Beethoven. The manuscript, originally in the possession of the Emperor of Austria, was presented by him to the Sultan of Turkey, who in turn presented it to his music director, whose son sold it to an English collector, who presented it to the British Museum. Idiosyncrasies of style and handwriting established Beethoven's claim to their authorship, and their publication followed. Harold Bauer is named as the editor of the piano edition for four hands. He has also prepared a concert version for two hands, while Carl Beis has edited an easy version for two hands. Mr. Barnes has made a fine organ transcription, idiomatic and characteristic. The music itself represents Beethoven in his earliest and most Mozartean period, about 1789. Aside from its historical associations, the Gavotte has more than the usual amount of courtly charm and will be a dainty little recital number.

ROMANCE, RECESSIONAL, CANZONA,

by Ernest H. Sheppard; published by Theodore Presser, Philadelphia.

Three simple but pleasing pieces, technically very easy, yet well written and self-respecting—suitable for church service and very useful for the organist who hasn't time or opportunity to work up more elaborate music. There is a Guilmantian tinge to the gentle "Romance"; the "Recessionall" is a "Grand Chorus" in three-four time, with a quiet "trio"; "Canzona" is a dainty little morceau, calling for that deft staccato of which the "movie" organist makes a fine art and which the church organist may cultivate to his own good.

Dedicated by Dr. Erickson.

Dr. John T. Erickson of Gustavus Adolphus Church in New York gave a recital to dedicate the new organ in the First Swedish Evangelical Congregational Church at Worcester, Mass., June 17. The organ is the work of George W. Reed & Son of West Boylston, Mass., and has three manuals, the choir being duplexed from the great. A set of chimes is a special feature. Despite a downpour of rain all evening, Dr. Erickson had a large and appreciative audience. He played these compositions: Festival Prelude on "A Mighty Fortress," Faulkes; Andante from Fantasie, Mozart; Concert Rondo, Elmer Clyde; Communion in A, Lewis Watkins; "In Moonlight," Kinder; "Thanksgiving," Demarest; St. Cecilia Offertory, Grison; American Rhapsody, Yon.

Gives Harvey B. Gaul Service.

The choir of the Avalon Presbyterian Church, Avalon, Pa., under the direction of Henry Charles Gerwig, organist and choirmaster, recently sang a morning and evening service of the compositions of Harvey B. Gaul, using these solos and anthems: "Bread of the World," "I Will Love Thee, O Lord," "Lord, We Beseech Thee." Mr. Gerwig played: "April," "Legend," "Chant for Dead Heroes," "Chanson Triste," "Noel Normandie," "Melody Mignonne" and "Eventide" at the organ recital.

Ernest Dawson Leach, Burlington, Vt., has been engaged to teach a course in organ playing at the summer school of the University of Vermont.

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BRINGS OUT BEAUTIES OF GREGORIAN CHANT

(Continued from page 1.)

music was one of the most interesting events of the congress. Various methods for teaching children were explained, vocal exercises were given and then demonstrated by children. Many of these are already known to those who are acquainted with the Ward method, which was originated by Mrs. Cabot Ward to educate children and seminarians in the Gregorian music. Classes are held each summer for teachers.

The congress closed on Thursday with the Feast of Corpus Christi. St. Mary's Seminary of Baltimore sang the proper of the mass and the ordinary was done by the congregation. The singing, as at all of these services, was of a high order. The work of the seminarians showed that they were in sympathy with the music and had not spared time or strength in making for an artistic result.

Dr. Gibbs, organist of the Church of the Blessed Sacrament, who has taught the Gregorian chant for thirty-six years, in speaking of the congress said: "The congress has accomplished many things, but this is merely the beginning. It has shown that all congregational singing must be in unison (one heart, one mind and one voice glorifying God) and that the best unison music is Gregorian music, which comes from the age of melody and not of harmony. It is not expected that the congregation should ever sing the various parts of the mass such as the introit, gradual, tract, alleluia, offertory and the communion, which change every day, but the simpler parts should be and will gradually be sung more and more."

The congress was a great undertaking carried to a successful close and all those who heard these pure melodies must have gone away inspired by their great beauty and by the determination to raise the standard of all church music.

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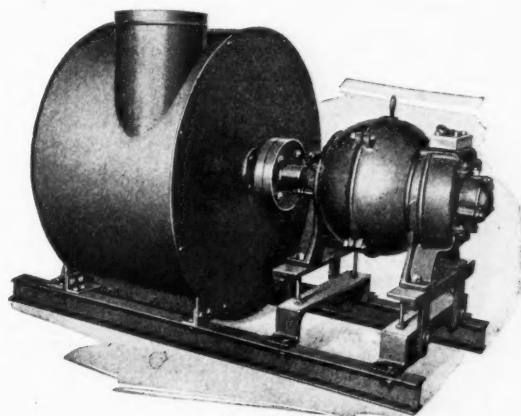
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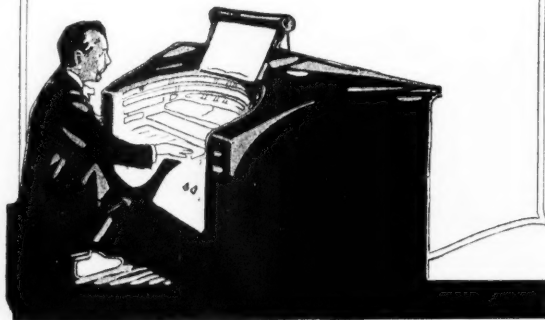
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